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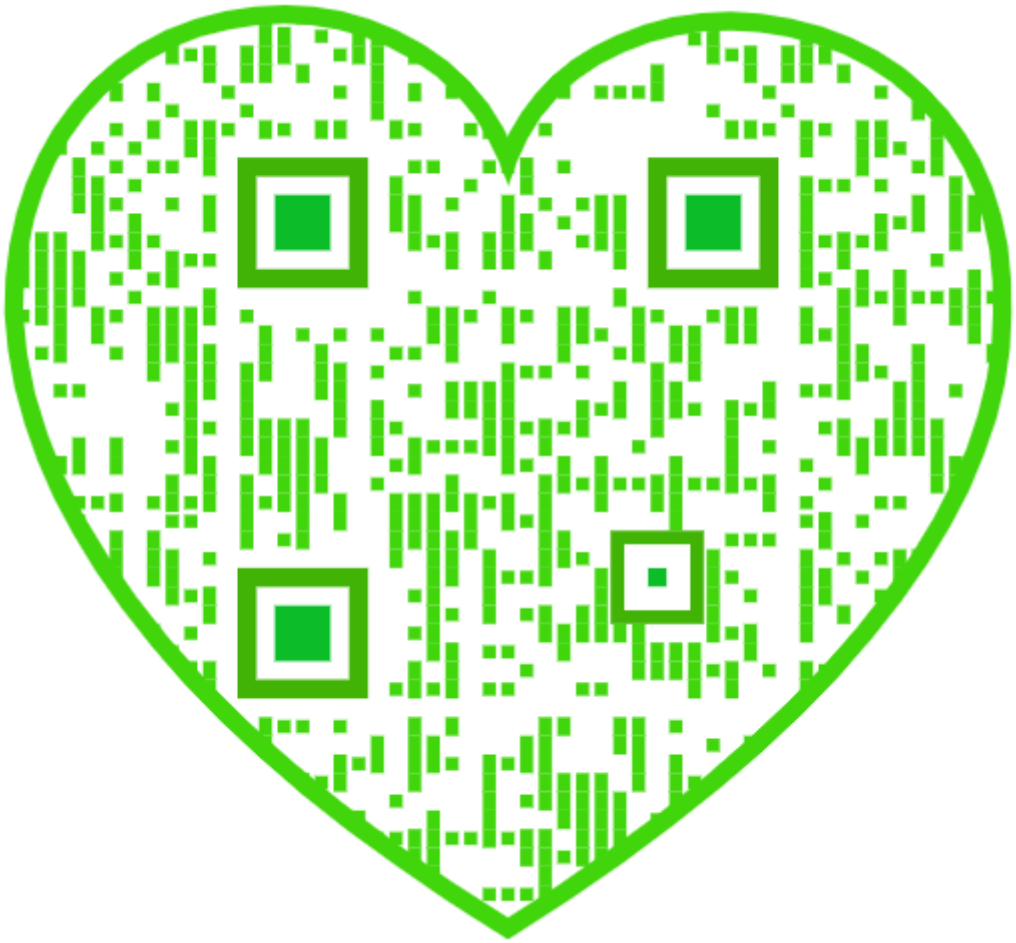

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PARISIAN TAILOR
DRESS CUTTING ACADEMY
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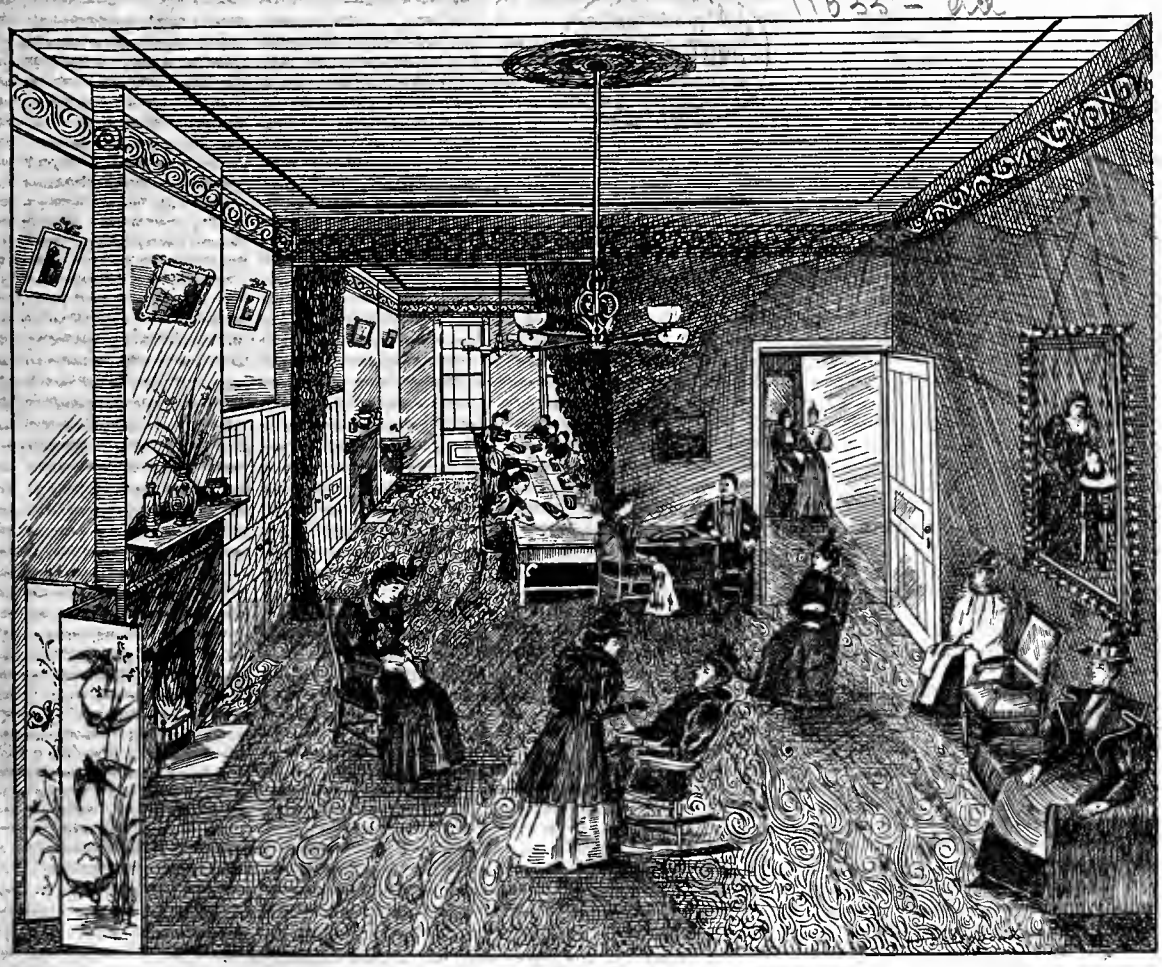

The *Largest* and *best Dress Cutting* School in *America*. The *only* School in Philadelphia where Ladies can get personal instruction in *Drafting* and *Cutting* every *Class* and *Style* of Ladies' garments by *Acurate* and *Scientific principles* and the *only school* where a *finished course* in *Basting*, *Sewing*, *Designing*, *Finishing* and *French Tailor Dressmaking* can be obtained.

TERMS: FROM $5 TO $50.

Philadelphia References:

D. M. RATTAY, 116 S. 11th St.
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A GUIDE

To Cutting Ladies' Garments

—OR—

Key to the Cutting Board.

Never before has so much *sound practical Instruction* and *good counsel* appeared in the same number of pages. With *this Instructor* and *Guide*, no Cutter capable of exercising a fair amount of judgement should fail in *turning out good fitting* and *stylish garments*. It gives to the young and aspiring cutter a *general* and pretty *clear* and *comprehensive* view of the entire situation and *shows* the *way* to *acquire* the *Art* of *cutting*, either by *self-tuition*, or through *responsible* teachers. As a glance at its *title* and *contents* will show, it is *adapted* to *every requirement* of the *cutting room* and is distinguished for its simplicity combined with practical utility. *Being* a *work* to which frequent *reference* will be made, *head lines* are put to *all* the different subjects throughout the work, and a *copious Index, showing* how the *finger* can be *placed* upon each subject treated, at once, is also placed at the *end* of the work. It will be *valued*, not only for the *practical utility* of the garments illustrated, but also for its *artistic arrangements* and *effects*; and we have the *utmost confidence* in stating that it is *an Index* of *Fashion* which will stand *unrivalled* either in *America* or *Europe*.

Respectfully,

THE AUTHOR.

$100.00 REWARD will be paid for information that will lead to the conviction of any one teaching the Parisian Tailor System or any of its Principles without a written Contract from the inventor.

P. A. FOURIER.

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PREFACE.

THE INVENTOR of THE PARISIAN TAILOR SYSTEM takes pleasure in presenting to the public, his THIRD EDITION of INSTRUCTIONS, which by close study, application and perseverance he has advanced far over all publications of its kind, and gives to his patrons the benefit of his combined skill. He has aimed at the production of a work that should supply the young, or inexperienced Cutters with all that may require and to fit them for the post of Ladies' Tailors. This work will, in every detail supply the necessary materials for such study, and by application and perseverance *any* Cutter of ordinary tact and intelligence can, by practical application in daily experience become *master* of this art and qualify herself as Cutter, to fill the most responsible position in a high-class trade. Or if she desires to develop her trade by the *making* of ladies' garments turned out with such *fit*, *taste* and *style*, as cannot fail to ensure success. Such, briefly, is the *aim* of this work, and its readers must judge whether that Aim has been carried to a practical issue. The object of this work is to instruct, to improve, to encourage: and if it does not go into the matter as fully as some of its readers would desire, the *Author* pleads the impossibility of treating every phase of this vast subject of Ladies' Tailoring within the limits of one volume. It may be, however, that even in the defects of this work, others may take courage and persevere 'midst adverse circumstances and innumerable difficulties till a successful issue results,

Respectfully,

PHILADELPHIA, PA. **THE AUTHOR.**

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Parisian Tailor Practical Guide

TO

SCIENTIFIC ✵ DRESS ✵ CUTTING

INTRODUCTORY

Every lady should possess the knowledge and art of garment cutting: for though they may never have occasion to use a needle or thimble, they should know the form their body requires the pattern to be cut in order to produce a satisfactory fitting garment, as it gives a lady unlimited field for design, and brings the art of dress designing and making within easy reach. To the lady who desires to make her own garments and those of her family; the teacher who desires to instruct her class; the dressmaker who has to work for all forms and ages.

The Parisian Tailor System

is so simple that a child nine years of age easily learned it in a short time and proved and demonstrated its simplicity and superior merits openly and befores the eyes of scores of the best dressmakers and critics in Philadelphia in a public exhibition at the PARISIAN TAILOR ACADEMY, 1229 ARCH ST., on Thursday, November 22, 1894. Scores of ladies for the first time in their lives saw measures taken, the pattern drafted, the garment cut from the cloth, basted, stitched and pressed before being tried on, but which every lady present, without one dissenting voice, unhesitatingly pronounced to be a perfect, scientific fit, and so testified in writing which is on file at our Academy. We have aimed at

Simplicity, Accurracy and Style,

And these three are embodied in the most marked manner in our teachings. The advantages we offer are not to be found in any other Academy or school of cutting in the World. The PARISIAN TAILOR SYSTEM is *not* a chart, nor any elaborate system of scales, straps or bands of brass with movable slides and thumb screws—twin relics of the past age—but a new, surprising and original method that even a school girl can understand.

Recently a demand has sprung up all over the country for an *Instructor and Guide* to Ladies Tailoring in all its important features; its science, art, style, making and trimming; this work is specially an education in all these particulars and the lines upon which real success is achieved will be found set forth in this work, and we trust will prove a fresh stimulus to the study of *Art* and *Style* in Ladies Tailoring.

Science, Art and Style.

These three all potent and far reaching elements embrace all that is vital to the Ladies' Tailor. *Science* is fit, *Art* is taste and *Style* is Fashion. In our treatment of these subjects we are fully conscious of the inadequacy of our pen to do them justice, and also not unmindful of the significance of the poetic warning that "Fools rush in where Angels fear to tread." We therefore wish it understood that our teachings are confined to the practical exposition of such ideas of these subjects in relation to *Ladies' Tailoring* as we have been able to grasp and successfully apply. We think we have touched upon every subject which would be of interest to the Cutter, and if they are thoroughly mastered and the rules laid down are carefully followed out, the cutter should be competent to open any Fashion Journal and correctly reprodnce any design at sight, which is not possible to get by any other system in the World—assuming always that the cutter is capable of using ordinary judgment in its application.

Fashion

The *Empress* of the World, upon her *Throne* erected by mathematics, dictates to the millions who worship at her shrine, both the style, shape and extent of every garment; the acknowledged Queen of beauty, gowned in the 'Princely gifts of the world's choicest looms and crowned with earth's richest gems and most precious stones,' yet to the chariot wheels of the *Tailor System*, which regulates and governs the fit of her garments, she is ten thousand times bound as a slave!

The Tailor System with its mathematical inch and its integral parts is the *only system* which is used, recognized and honored by all the most eminent and learned French, German, English and American Tailors and Cutters, prominent among which are the names of those scholarly and learned gentlemen dressmakers and cutters, Martin, Redfern, Felix, Worth. *The Tailor System* is the *only instrument* assigned by the inexorable law of *mathematics* to the province of garment drafting and will so remain until the laws of mathematics change, and those who exceed her requirements are simply "muddying" a clear stream. "Chart" and "machine" vendors who claim an "improvement" on the Tailor's Square are at sea in the boat of *Ignorance* with sails of *Presumption* with oars of *Arrogance*, with *Disappointment* for a gale and *Failure* for the nearest port. THE PARISIAN TAILOR SYSTEM is based upon the solid rock of pure mathematics where it stands as a strong lighthouse, shining clear above above the fog, giving light for darkness, truth for error, and as its principles are assailed and tested, its light will shine with increased brilliancy and splendor.

Very respectfully yours,

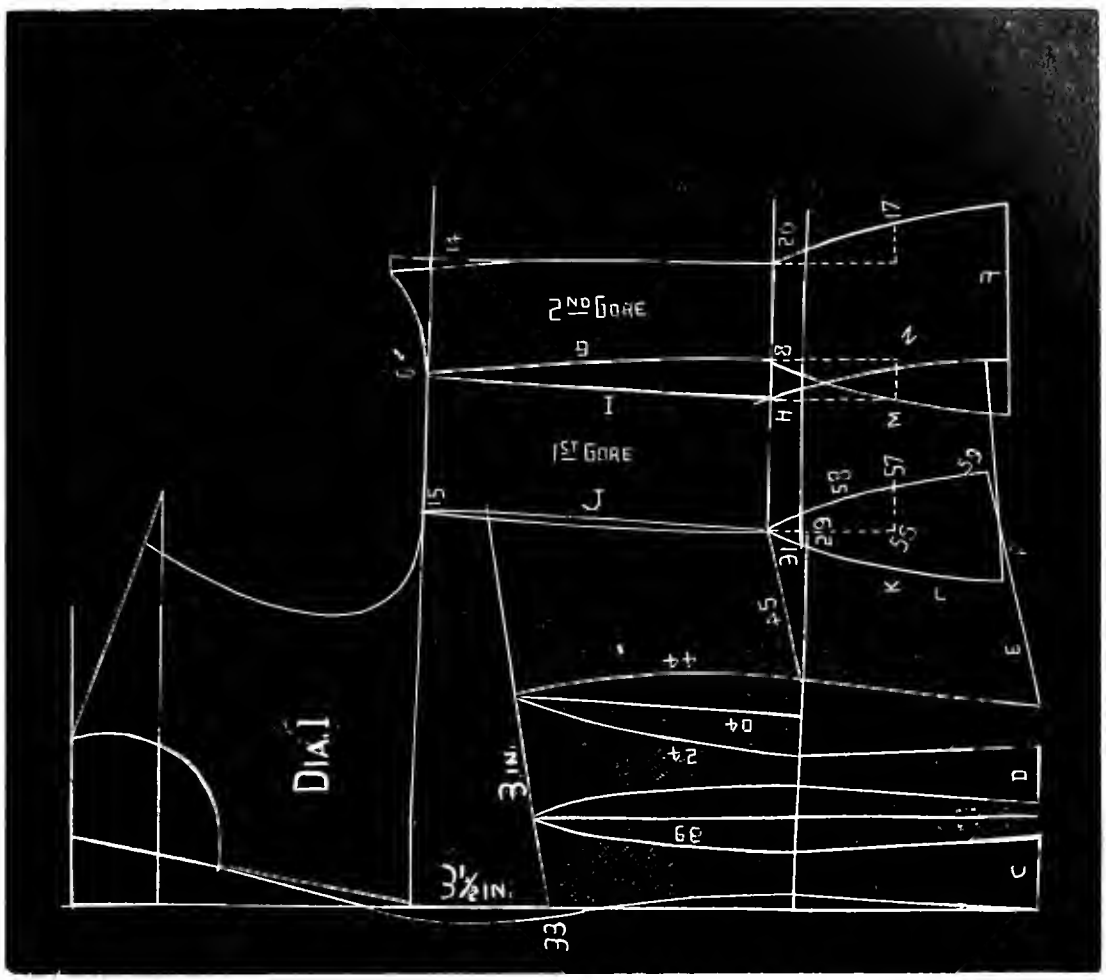
P. A. Fourier,

Philadelphia, Pa.

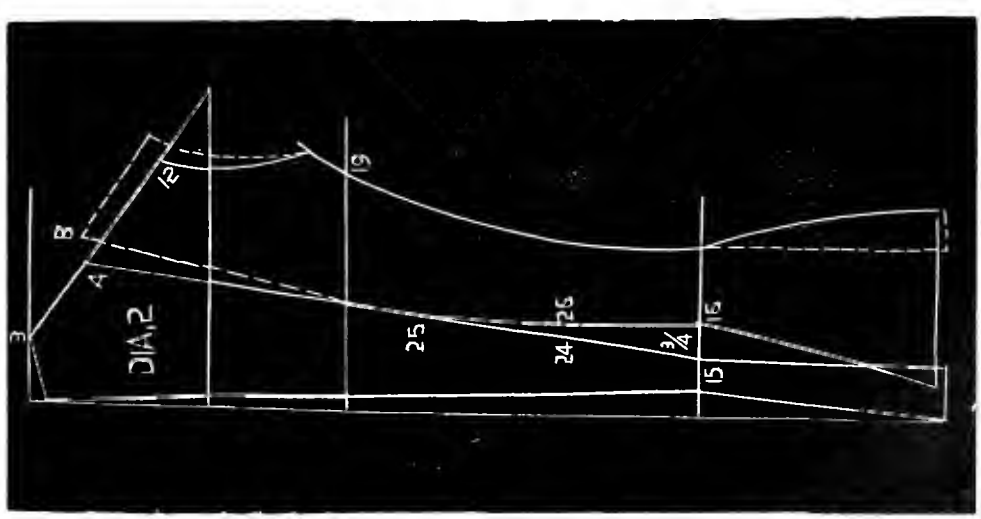
Important To Beginners.

The printed *Life Sized Instruction Draft* is the *Key* to your success as Cutters. It is therefore not only *Important*, but ABSOLUTELY *necessary* that you should *master* it before attempting to draft for other sizes and practice till you can make the entire draft accurately to the measures given, in at least fifteen minutes. N. B.—In the "*Printed Instruction Draft*" representing all parts of body and sleeve drafting in its principles and construction lines as taught and illustrated, YOU *will find* the GOLDEN KEY that unlocks all the secrets of the *Greatest* and *Most Popular* and *successful* Cutters the World ever produced. This the first and only system invented by which we can scientifically and accurately obtain the exact position and build of the figure, or mathematical mold of the human form and transfer the same thereby either directly or indirectly upon the goods to a scientific fit from neck to floor.

The Parisian Tailor System stands *preeminently Alone* in this, and is a *Half Century* in *advance* of the *Age*, in this *Great Discovery* alone.



PLAIN BASQUE WITH TWO UNDER ARM GORES.



ENGLISH BACK.

N. B. Always remember to look on Instruction Draft for Numbers not found in the Diagram.

Plain Basque with Two Under Arm Gores.

DIA. 1.

Draw lines to dot 14 same as "INSTRUCTION DRAFT." Now find "SCALE No. 2" in measure book and add 1ST and 2ND gores together opposite WAIST MEASURE and make dot 15 that distance from dot 14. Now finish the front same as "Instruction Draft" with the following exception: Make dot 57 1 inch from dot 56. Now make dot G the width of 1ST gore from dot 15; make H the width of 1ST gore from dot 31, and draw line I from G to H straight. Draw line J from 15 to 31 with "Under Arm Curve" point H at 15. Make dot K ¾ inch from 56 and draw line L. M is 3 inches below H and N is 1 inch from M. Now draw line O, draw line P from O to L 6 inches below the waist. Draw 2nd gore same as Instruction Draft and finish skirt lines same as 1st gore. Use any style of back desired.

English Back.

DIA. 2.

Draw lines same as Instruction Draft with the following exception: Make dot A in centre of shoulder seam and draw line 24 straight from dot 15 to A. Make a dart ½ inch from A and finish same as indicated by dotted lines.

French Back with Dart.

DIA. 3.

Draw lines same as Instruction Draft with following exceptions: Make dot A 3 inches below dot 15 and finish same as Dia. The *dart* from 25 to A is taken in the lining before Cutting the Outside.

Back for Stooping and Round Shoulders.

DIA. 4.

Draw lines same as Instruction Draft with following exceptions: Make dot A from ½ to ¾ inch from top of line I and make dot 3 1½ inches from A. Draw line B from A to 7. Draw line 18 from 15 to 7. Continue line 26 to Arms Eye which will be traced with line 24 for the *back* seam. Make the seams the same length from 25 to Arms Eye and finish same as dotted line. Any extention to "length of back" must be added below *natural* waist line as indicated by dotted lines *C* and *D*.

Seamless Back, Loose Fitting.

DIA. 5.

Is made by marking off the width of back of waist from dot 6 and finish same as Instruction Draft. Line 1 is laid on fold of goods Solid lines represent the seamless back.

Seamless Back, Tight Fitting.

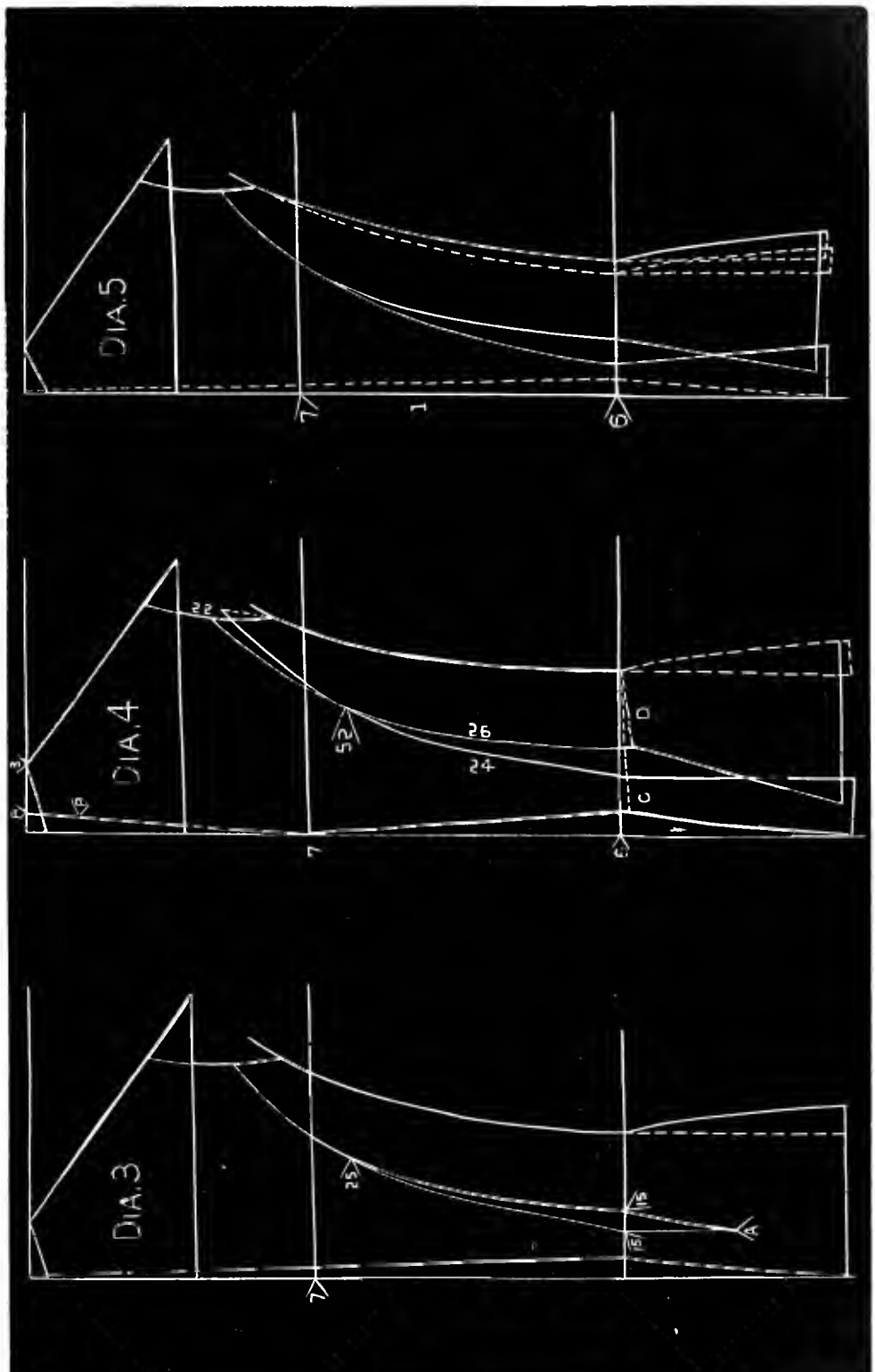
DIA. 5.

The only Variation is to the make dot 14 1 inch from dot 6 and draw line 18 straight below 14 to length of waist desired, finish same as Instrtction Draft, and lay line 18 on fold of goods. The seamless back should be made from ¼ to ½ inch narrower at waist than plain back and that amount added to some of the other pieces. This style of back is used mostly for Riding Habits, Coats, Basques and Jackets with loose fronts.

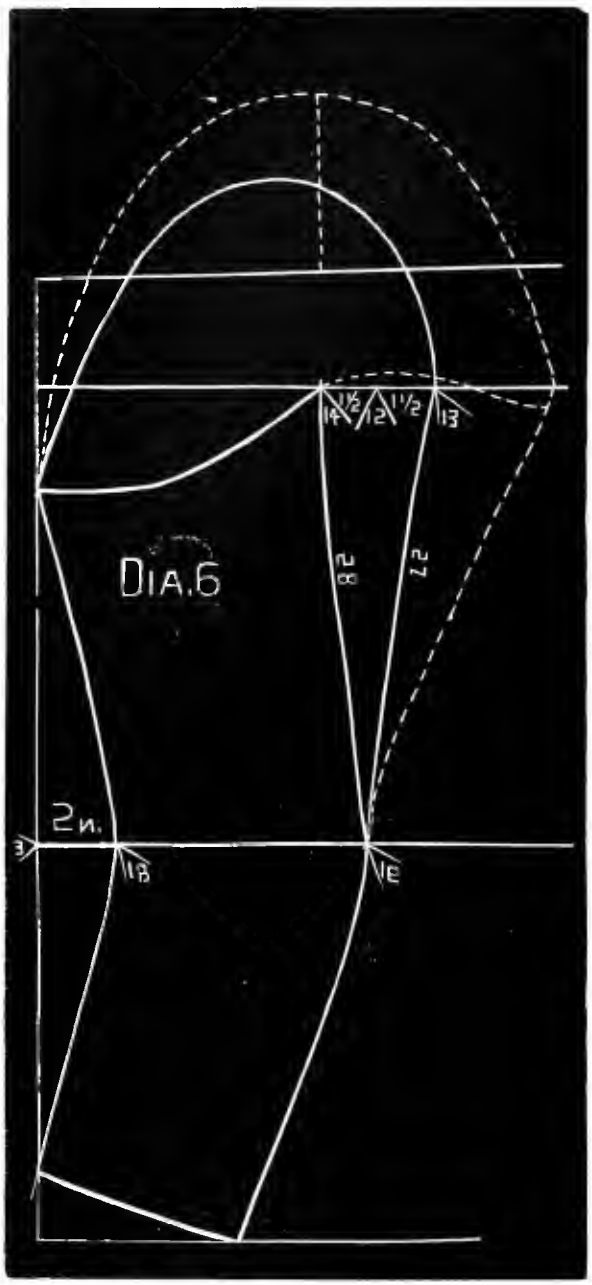
French Back.

DIA. 5.

Is illustrated by the dotted lines, the *back* and *side form* being cut in one piece from dot 14.



FRENCH BACK WITH DART. BACK FOR STOOPING AND ROUND SHOULDERS. SEAMLESS BACK, Loose Fitting.



THE COAT, JACKET AND RIDING HABIT SLEEVE.

The Coat, Jacket and Riding Habit Sleeve.

DIA. 6.

Same as Instruction Draft with the following exceptions: Make dots 13 and 14 1½ inches from dot 12. Make dot 18 2 inches from dot 3. Make 19 ½ of Elbow measure from 18. Make 23 ½ of Hand Measure from 4. Finish same as Diagram. *Fullness* can be added as indicated by dotted lines.

Leg O' Mutton Sleeve.

DIA. 7.

Trace Out the upper and under parts of the plain sleeve and place them as shown in the Diagram. Draw line A as indicated by dotted lines and make dot B in center. Use B as a *pivot* and sweep the line marked "Leg O' Mutton Sleeve."

Gigot Sleeve.

DIA. 7.

Same as Leg O' Mutton with the following exceptions: Continue inside seam of under part *2 inches* above Arm Eye. Come out *4 inches* from the top of inside seam of upper and under parts and draw new lines from the *elbow* the same length as inside seams. Hollow out the *under part* to the *2 inch dot;* now draw line D as shown by dotted line and make dot E in the center, use E as a *pivot* and sweep the line marked *Gigot Sleeve.*

Queen Anne Collar.

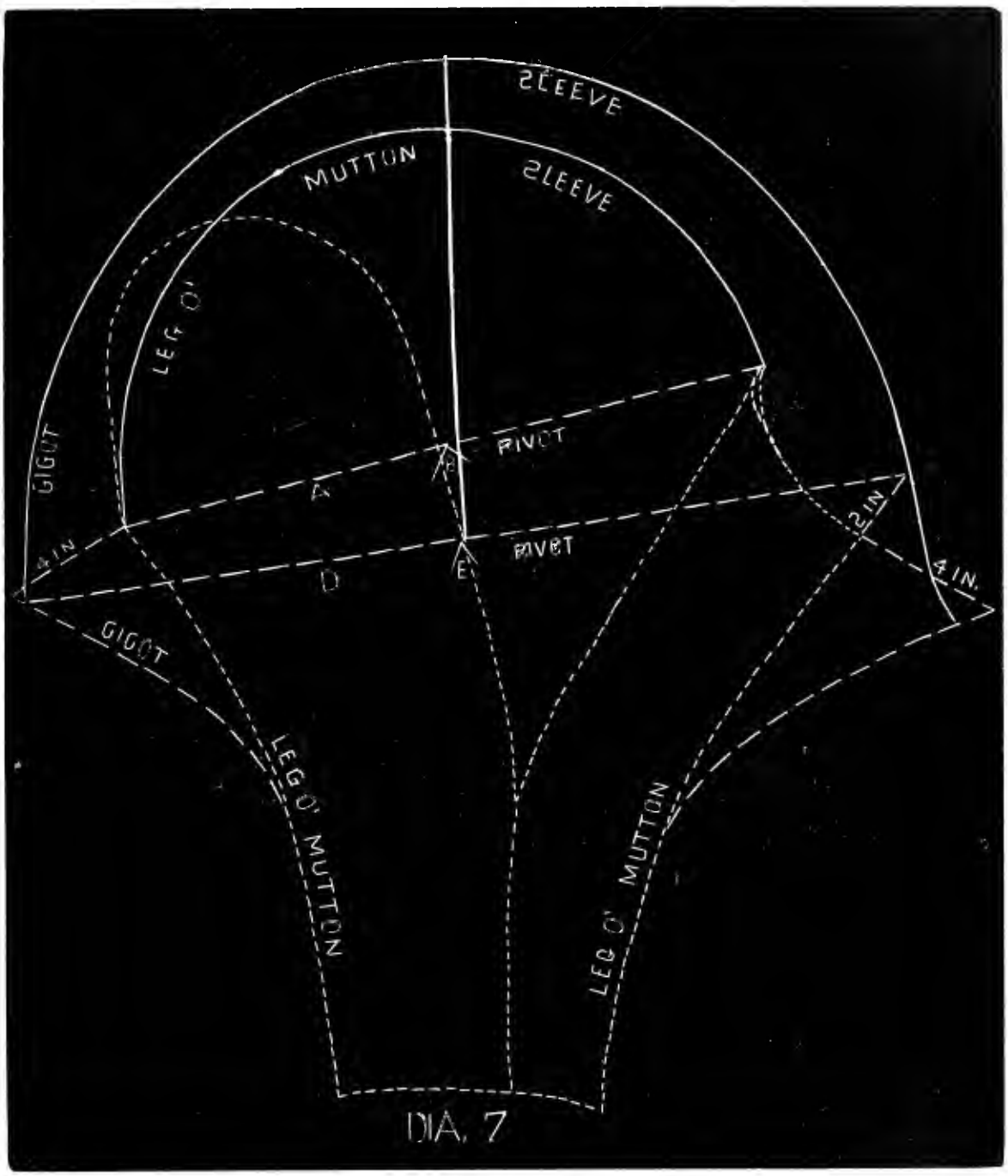
DIA. 8.

Draw line 1 and 2 at right angles, come down 2 inches and make dot 3. Mark off 6 inches on line 2 for width of collar and make dot 4. Line 5 is from 4 to 2; 6 is 2 inches from 4. Make a second dot 6 at ½ the neck measure from 3. Make 7 1 inch above 6; make 8 15 inches from line 2; draw line 9 square from 8 and make 10 at width of collar; make 11 ½ inch above 8 and 12 ½ inch below and to the *left* of 8; 13 connects 11 and 12; 14 connects 4 and 10. Make R 1 inch more than ½ of neck measure from 4; place point L on system at 6 and draw line 15 to R; place point W. at R and draw line 16 to 11; place point I at 3 and draw 17 to dot 7, then place I at 7 and draw 18. The style of this collar can be varied to suit the wishes of the cutter or wearer. Line the collar with crinoline and wire the edge and it will roll at any point desired. This collar can be used for Bretels, Revers, etc.

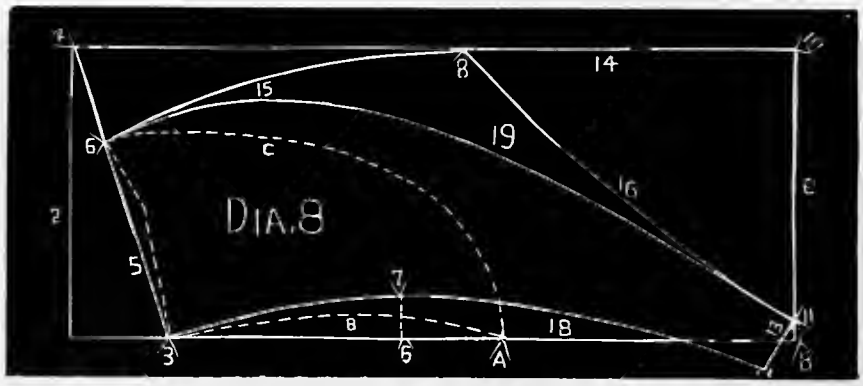
Long Medici Collar.

DIA. 8.

Is the same as Queen Anne Collar with the following exceptions: Place point T at 6, (turn system over) and draw line 19 to dot 11.



LEG O'MUTTON SLEEVE.



QUEEN ANNIE COLLAR.

Short Medici or Storm Collar.

DIA. 8.

Is the same as Queen Anne, with the following exceptions: Make A 1 inch more than ½ of neck measure from 3. Place point I on system at dot 3 and draw line B as shown by dotted line; now place point R at A and draw line C as indicated by dotted line. If a seam is desired in center of back, it is put in as shown by dotted line inside of line 5. This collar is, at the time we write, a very popular finish for all garments at the neck. The excessive size on the top edge allows it to be worn much deeper than it could be in any other way, and consequently this commends it to those who are exposed to inclement weather, and for that reason has been called the *storm collar*. Either of the collars as described in Diagram 8 may be finished pointed, curved or square and therefore furnish considerable scope for the designer. This collar is interlined with buckram and, as the lining of these show, it is generally of silk or some bright material and should be nicely and neatly finished.

Parisian Dartless Basque.

DIA. 9.

Draw lines to dot 21 same as *Instruction Draft*. Make dot 22 at ⅓ the amount for Darts from 7. Now look on scale opposite WAIST MEASURE and get the width from back Dart to Under Arm seam for, say, 22 Waist Measure, which is 3 inches. You now add the 1½ inches width in front of *first* Dart to the ¾ inch *between* the Darts and you have 1¼ inches, *always*, which you add to the width from back Dart to Under Arm Seam, (in this case 3 ins.) and you have 5¼ inches. Dot 23 is the width of this space from 22. Draw line 24 straight from 15 to 23; 25 is the Under Arm measure below 15; 26 is half-way between 15 and 25; 27 is the curved line between 15 and 25 and is the sewing line. Place point L at dot 28 and draw *line* 29 to dot 22 and finish skirt lines as shown in Diagram. The *back*, *side form* and *under Arm Gore* are cut same as for plain basque. This style of Waist is very becoming to slender figures, and is also much used for loose fronted and cutaway jackets and coats.

The Shawl Collar.

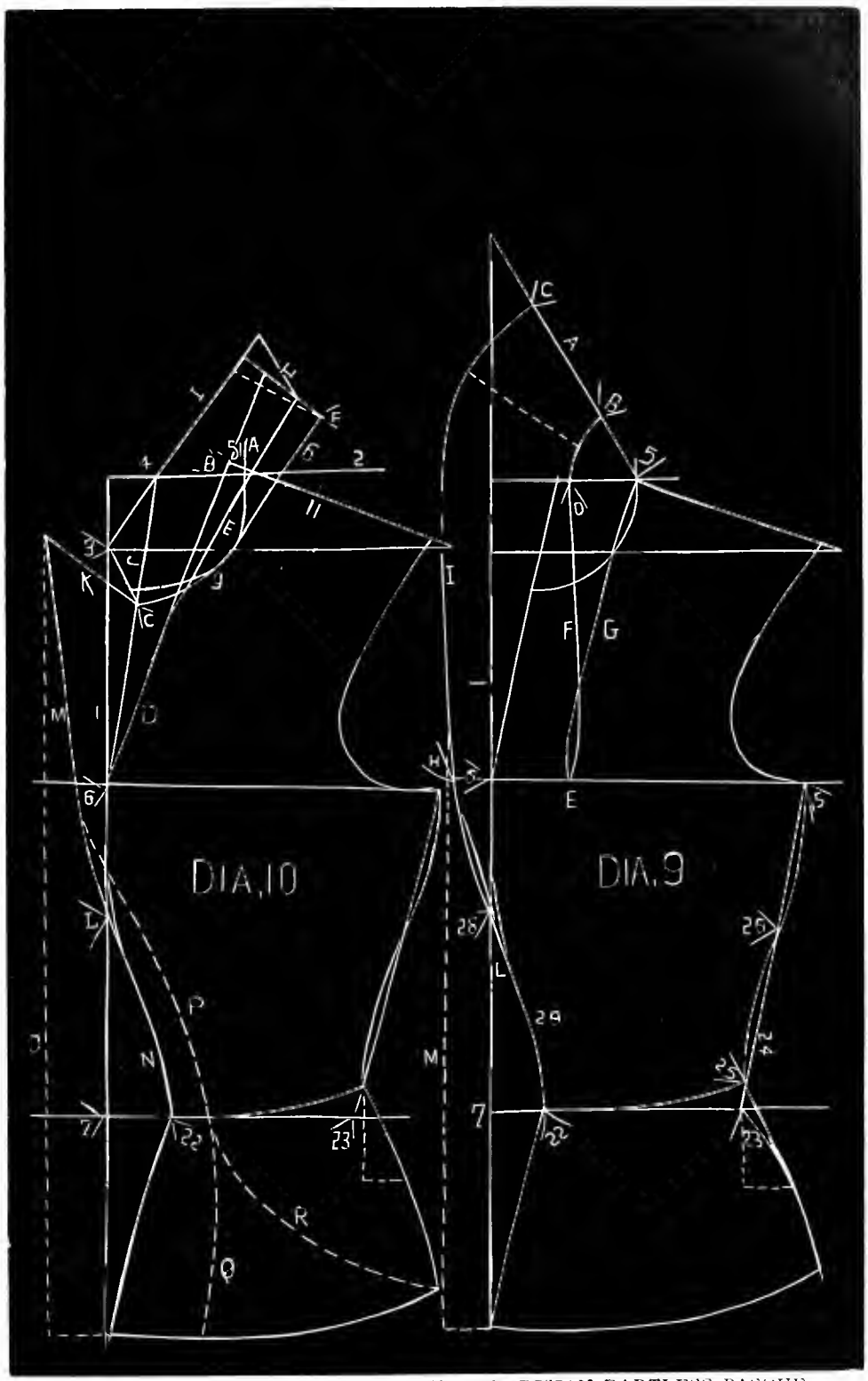
DIA. 9.

Continue line 1 to 7 inches above line 2; draw line A to dot 5, make dot B 2 inches from 5, and C 3 inches from B, or width desired for collar. Make D 2 inches from 5; make E 2 inches from 6. Place point P on system at E and draw line F to D; now place point D on system at E and draw line G to 5; make H 1½ to 2 inches from 6; draw line I with *Sleeve Curve* from C to H; continue line L from 28 to H; finish line F from D to B with *Neck Curve* and the collar is complete. The space between F G where the lines *cross* each other, to D 5 is taken up in a *Dart*. From D to B is the seam across top of back neck; B to C is the collar seam. *Trace* all *sewing* lines and allow for seam.

Ladies' Box Coat.

DIA. 9.

Continue line I straight down to length of skirt desired, as illustrated by dotted line M. French back for this coat.



PARISIAN TAILOR DARTLESS COAT, TIGHT FITTING.

PARISIAN DARTLESS BASQUE.

Parisian Tailor Dartless Coat, Tight Fitting.

DIA. 10.

Same as Dia. 9 with following exceptions: Draft *Neck*, *Bust*, *Waist* and *Hip* to one size larger than for basque. Draw line K the Slope and length desired for Lapel. Draw line M from end of line K to dot L. Back, Side Form and Under-Arm gore same as Instruction Draft. Extend skirt lines to lengtfl desired.

Blazer.

DIA. 10.

Is cut away from 2 inches to 3 inches at waist as indicated by dotted line P. Finish the skirt as illustrated by dotted lines Q and R or any style desired.

Ladies' Half Fitting Dartless Coat.

DIA. 10.

Trace lines 1 to dot I, and line M to end of line K, continue line 1 to length desired for coat.

Ladies' Double Breasted Loose Fitting Coat.

DIA. 10.

Is indicated by dotted line D which is drawn from 2½ inches to 4 inches outside of line 1 and any length desired for coat.

The Coat or Stand and Fall Collar.

DIA. 10.

Make dot C ½ inch below the neck and curve smoothly into line 9 by placing Q on system at dot C. Decide where you wish the lapel to turn as at dot 6. Come up from centre of line 9 one inch and and draw line D to 2½ above line 2 and make dot F 1¾ inches to the right and draw line G from F to line 9. Now square on line G and draw seam line from dot F and make a dot 1¼ inches for the *stand* of the collar, now dot 2½ or 3 inches for the *fall* of the collar and spring it ¼ inch and draw line H. Draw line E slightly curved for the crease in the collar. Measure from F to C and draw line I the same length from end of line H and draw line J from C to end of line I. This completes the cutting as far as the system is concerned.

Ladies' S. B. Prince Albert Coat or Skirted Jacket.

DIA. 11.

Draw all lines same as Instruction Draft with following exceptions: Make A at full bust measure in half-inch figures from 6; B is the width of back from A; C is ½ inch more than Under-Arm gore from B; D is the Under-Arm measure below A; draw line E the length of back measure above D, and finish the lines of the back same as Instruction Draft. Make F ½ inch from D; Now look on *Waist Scale* and add the back, side form, and under-arm gore together and make G ½ that amount from F. H is 1 inch from G; I is the same distance from H that G is from F; take out ½ inch inside of dot 7 and leave a space of 3 inches; Now make the dart from 1½ to 2½ inches wide and make J at width from back dart to under-arm seam; draw lines K, L, M, N as shown in Dia. This completes the single breasted coat. Add the lapel and collar same as Dia. 10 if desired.

Ladies' D. B. Prince Albert Coat, or Skirted Jacket.

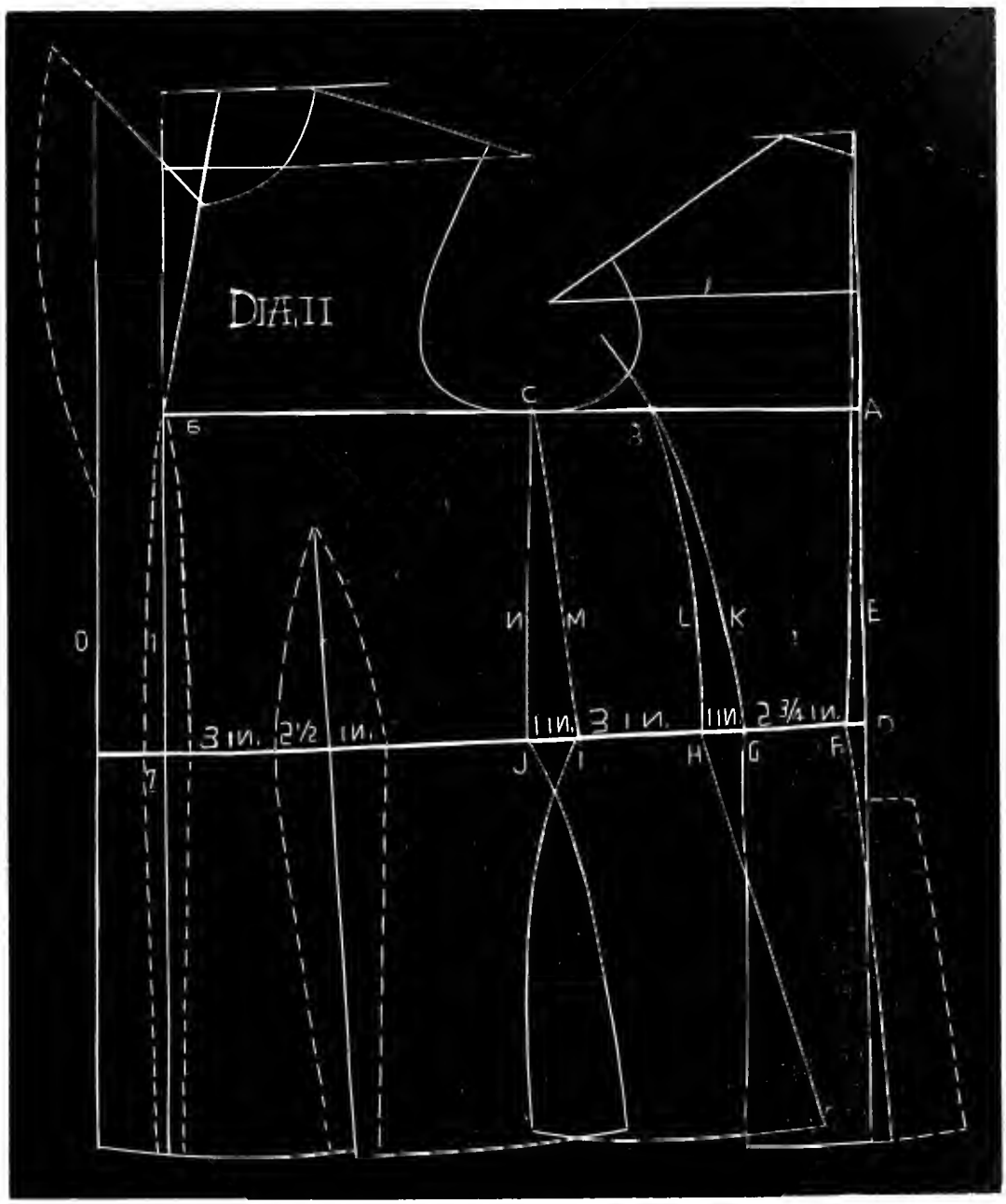
DIA. 11.

Same as S. B. Prince Albert with following exceptions as shown in Dia. 11; Draw line O 2½ to 3 inches outside of line 1, take out ½ inch outside of dot 7 for dart and finish as per dotted lines, and shape the lapel to taste. Add the coat collar. The body part of this coat terminates at the waist line and the remainder is made up entirely of skirt and is usually cut all in one piece. A glance at the diagram will show that it has many special features which is better left to the taste of the cutter and if she wants a guide, the diagram will direct her.

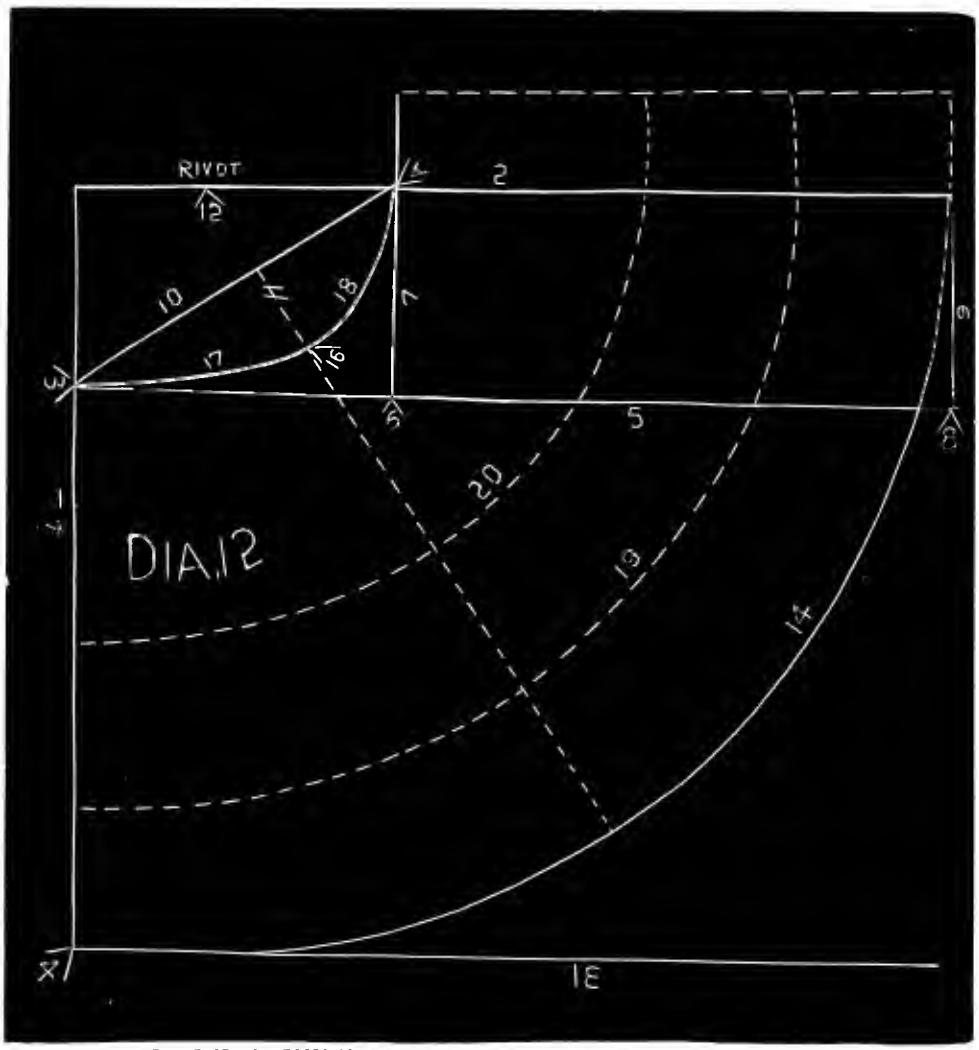
Reefers S. B. and D. B.

DIA. 11.

Is made same as Prince Albert coat by simply adding skirt lines below the waist from 8 to 12 inche as shown in diagram.



LADIES' S. B. PRINCE ALBERT COAT OR SKIRTED JACKET.



CIRCULAR SKIRT FOR DRESS OR PRINCE ALBERT COAT.

Circular Skirt for Dress or Prince Albert Coat.

DIA. 12.

Draw lines 1 and 2 at right angles; make dot 3 ¼ of waist measure from top of line 1; make 4 the length of front skirt from 3. Line 5 at right angles from 3; 6 is 3 inches less than ½ of Waist measure from 3; draw line 7 square from dot 6 and locate A at the junction of lines 7 and 2; make 8 the back skirt measure from 6; line 9 is from 8 to line 2; line 10 is from A to 3; line 11 is square from center of line 10; measure from top of line 1 to dot 4, and make dot 12 that distance from end of line 9; draw line 13 square from 4; make 12 a *pivot* and sweep line 14 from top of line 9 to line 13; measure from bottom of skirt on line 11 and make dot 16 at front skirt measure; place D on System at 16 and draw 17 to dot 3, turn System over and with Front Neck curve draw line 18 from 16 to A. This completes the draft. Lay line 1 on fold of goods. Plaits are added in back as indicated by dotted lines. At the time we write this is a very popular style of skirt and lends itself to many styles of drapery. When used as the skirt of the Prince Albert Coat or Skirted Jacket, it is only made from 12 to 20 inches long below dot 3 as indicated by dotted lines 19 and 20, and waist lines of body and skirt are sewn together. In making, the waist seam is hidden by waist band, which may be made of the same material or from some fancy ribbon or belting.

Umbrella Skirt.

DIA. 12.

Is made by dividing the pattern into three equal parts at bottom and waist.

"1830" Skirt.

DIA. 12.

Same as circular skirt with following exceptions: Make dot 6 at ½ the waist measure from 3. Now measure off 12 to 14 inches at bottom of skirt and ¼ of Waist measure on Waist line and connect dots by straight line. Cut the pattern and use the pieces separately.

Parisian Tailor Seven Gored or Combination Skirt.

DIA. 13.

Draw line 1 same as draft. Dot 2 is 6 inches from top of line 1; 3 is length of front skirt from top of line 1. Draw line 4 square from dot 2 and make dot 5 ⅛ of the *Hip* measure. Draw line 6 square from 3 and mark dot 7 at 12 inches from 3. Draw line 8 from 6 inches above dot 5 to dot 7. All the dots and lines from 8 to 23 are only a repetition of the above so that further explanation is unnecessary except that each gore is made 2 inches wider at the bottom than the preceding one. Connect all the lines at the *top* for the *Waist* and make dots A and B the length of back skirt from the Waist. Make C and D the length of front skirt from Waist and connect with slightly curved line through A, B, C, D to dot 3 for bottom of skirt. Add Plaits at waist in back as illustrated by dotted line E. In cutting the material lay line 1 on fold of goods and *cut in one piece*, or if preferred, cut each gore separately.

The Felix Skirt.

DIA. 13.

Is made as follows: Cut the lining into gores as indicated by lines 8, 13, 18 and 23, or line E for Plaits on back gore. Seam them up, then cut the outside material in *one piece* and *trim* it over the seams in the lining. Put in darts or gathers at the waist according to style or the wishes of the wearer or cutter.

Three Gore Skirt.

DIA. 13.

Cut the pattern through line 8, lay the front on the fold of goods and use remainder of pattern for side-form.

Four Gored Skirt.

DIA. 13.

Is easily obtained by cutting the pattern through lines 8 and 18 for the *front* and *side-form*' then put the back in plain from 1yd. to any width desired.

Five Gored Skirt.

DIA. 13.

Is made by cutting through lines 8 and 13 which divides the pattern into three pieces, Front, Side-form and Back.

Six Gored Skirt.

DIA. 13.

Cut at lines 8, 13 and 18 and put the back in plain any width desired.

Seven Gored Skirt.

DIA. 13.

Cut on lines 8, 13, 18 and use each piece separately, allowing for all seams in both lining and material. Add any width desired for fullness at top and bottom of last gore in all the above styles.

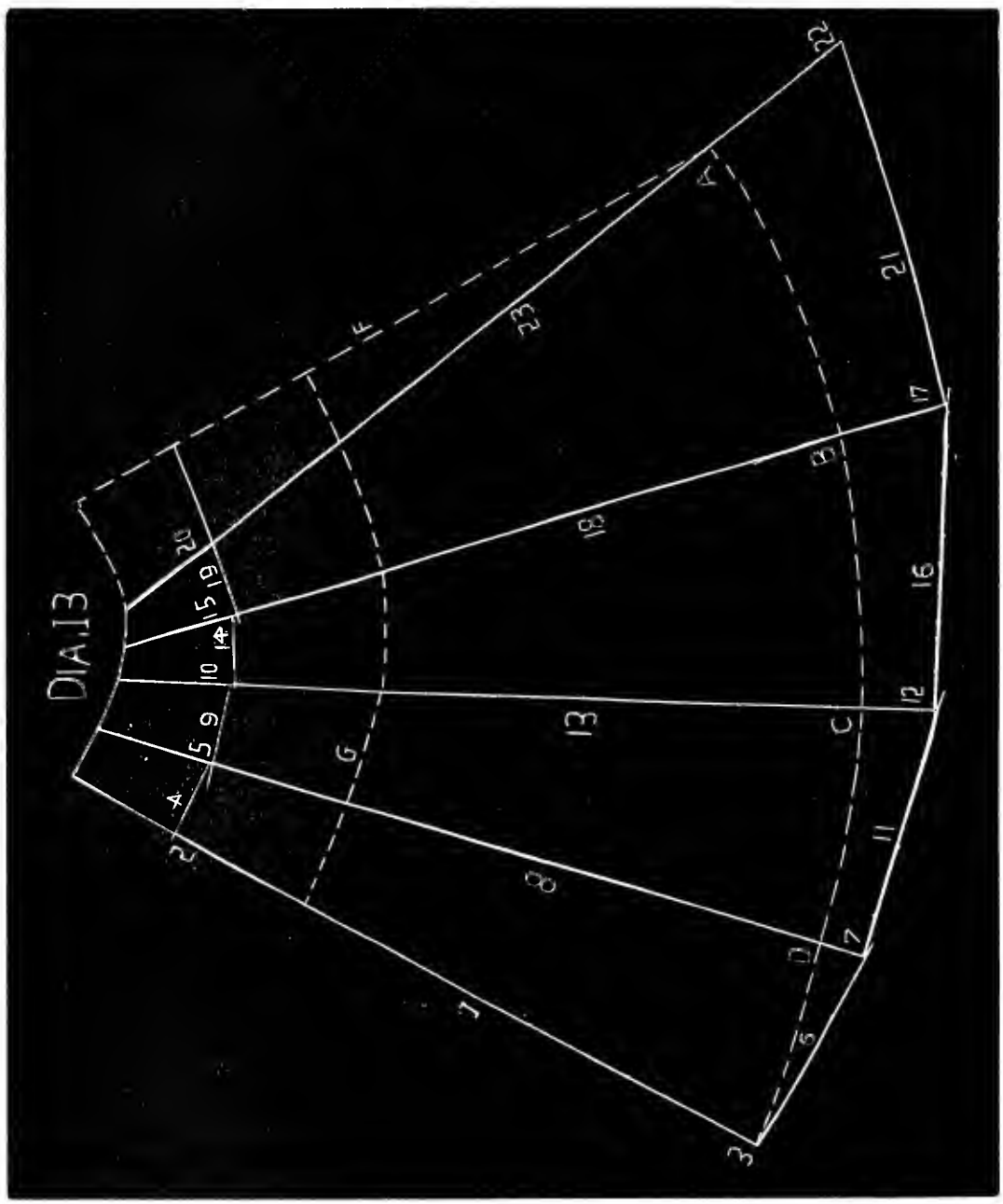
HIP RULE FOR GRADIMG.

How to cut a skirt with 8 or 9 or any number of Gores: Draft same as for Seven Gored Skirt with following exceptions: If an 8 gored skirt is wanted, use 1-9 of the Hip measure and for a 9 Gored skirt 1-10 of the Hip measure, etc., ete.

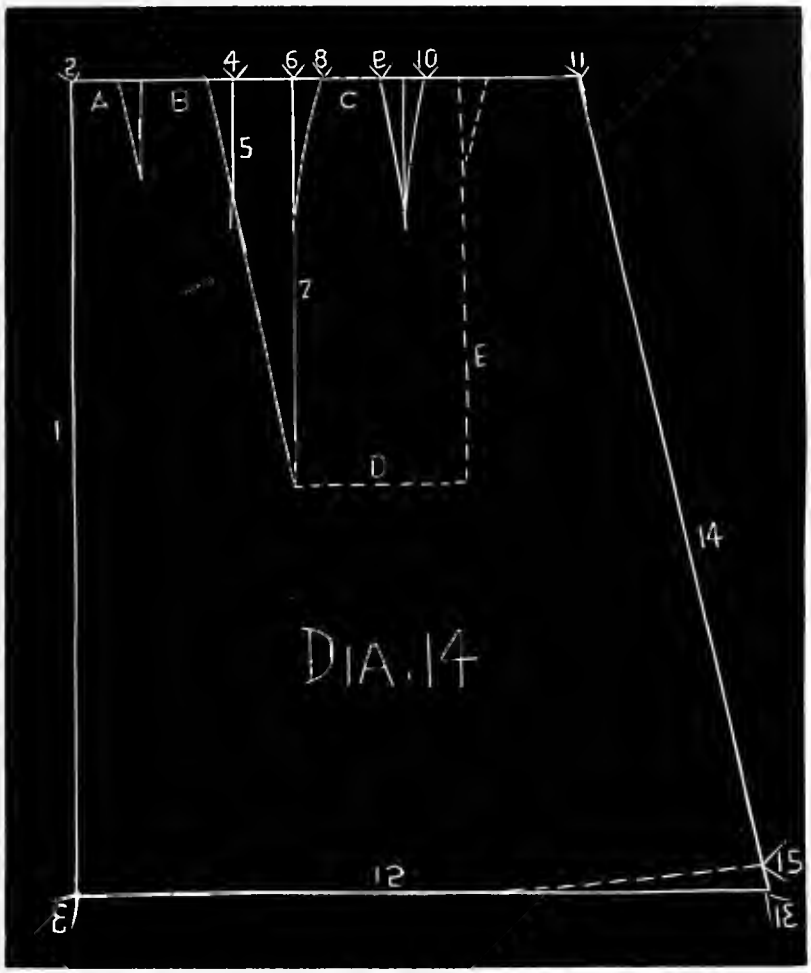
Worth Skirt.

DIA. 14.

Draw lines 1 and 2 at right angles; 3 is front skirt length from top of line 1. 4 is ¼ of Waist measure from top of line 1. Line 5 is 6 inches from dot 4. 6 is 3 inches from 4. 7 is square from 6 to ½ the skirt length. 8 is 1 inch from 6. 9 is 2½ inches from 8. 10 is 2 inches from 9. Now take a Dart 1 inch wide and 3 inches deep, 1½ inches from top of line 1. Make a dot 1 inch inside of dot 4 and draw straight line to bottom of line 7. The dart between 9 and 10 is 6 inches deep. Draw curved line from 6 inches below 6 to 8. Now measure the



PARISIAN TAILOR SEVEN GORED OR COMBINATION SKIRT.



WORTH SKIRT.

spaces A, B, C, between the darts and place this amount at 10 and make 11 at 1½ inches less than ½ of the Waist measure. Draw line 12 square from 3 and make 13, from 27 inches to 36 inches from 3. Draw 14 from 11 to 13 and make 15 at back skirt length from 11. Put the back in plain from 1 yd. to any width desired.

Worth Skirt, with Box Plaits.

DIA. 14.

Is same as above with following exception as shown by dotted lines D and E:—Draw line D from 12 to 15 inches from end of line 7, then line E square from end of D to the waist. The lines E and 5 are sewn together and the space below D is arranged in Box Plaits and finished with a rosette or bow of ribbon ar dove tail tack. Trim the seam from line D to the waist. In drafting this pattern the darts and spaces from 6 to 11 must be put in beyond line E at the waist and the length of line D added to line 12. The back is a straight piece any width desired, or the Shawl back or Godet Plaits used if preferred.

S. B. Tight-fitting Ulster.

DIA. 14.

Draw all lines for the front same as Instruction Draft with following exception:— Make the darts 1½ inches wide and closed about 6 inches below the waist. Take out 1 inch between the front and under-arm gore and closed about 5 inches below the waist. The back and side form is drafted the same as Instruction Draft. Remember to add 1 size to *Neck*, *Bust*, *Waist* and *Hip*, in drafting outside garments. Extend skirt lines the full dress length. Add plaits from 2 to 4 Inches wide in back below the waist. See diagram.

D. B. Ulster, Tight Fitting.

DIA. 15.

Same as S. B. Ulster with following exception: as shown in the diagram. Take out 1 inch in a dart in center of front and draw a new line from 2 to 4 inches outside of line, one for the lap and shape the lapel to taste. Add the coat collar as on Diagram.

D. B. Ulster with Crossover Front.

DIA. 15.

The only variation is illustrated by curved and dotted lines E.

Ladies' Dolman.

DIA. 16.

Same as Instruction Draft with following exception, as shown in diagram:—Make the dart 2¼ inches from the front and 2 inches wide, closed 6 inches below the waist. Draft the Back, Side Form and Under Arm gore same as for plain basque, or make them a uniform width if desired. Place the Under Arm gore 2½ inches from the front on a line with the waist letting skirt lines form a dart 5½ inches below the waist. Continue line 17 the full skirt length. This completes the front. Continue skirt lines of Back and Side Form the back skirt length. Continue line 24 of the back to Shoulder point. Now Cut away the *Front*, *Under Arm Gore*, and *Side Form* as shown in the Diagram. This Completes the *body* part. The *Wing* is shown on Dia. 42 by tracing the shoulder and neck of front and dotted lines J. I. H. E. D and C. The *shoulder* and *neck* are sewn to the back and side body at the same time as the forepart, and in like manner the side seam is sewn to the back with the side body.

High Shoulder Cape, Loose Fitting.

DIA. 17.

Take all the measures same as for a plain basque except the *bust* measure which is taken about 4 inches below the shoulder outside of the arms. Draft lines same as for plain basque with following exceptions: Make dot A the full bust measure in half-inch figures. B is the under-arm measure below A; P is the width of back from A; D is from C to 12 or end of shoulder; E is 3 inches above 16; make a dot 2½ inches above C and draw line F; G is from 5 to 7 inches above centre of line F; draw lines H and I with sleeve curve from G to lines E and D, line J is from 7 to B. Lay line A on fold of goods.

High Shoulder Cape, Tight Fitting with Dart.

DIA. 17.

Same as above with exception as shown by dotted lines inside of dot 7.

High Shoulder Cape with Yoke.

DIA. 17.

The variations are illustrated by dotted lines K, L, M, N, O. Lines K and L are made the width desired for Cape and cut to lines E and D, and gathered to the yoke.

Military Cape.

DIA. 18.

Draw lines 1 and 2 at right angles; 3 is the length of cape desired from line 2; 4 is ⅓ the neck measure from 3; 5 is ⅓ the neck measure from 4; line 6 is square from 5; dot 7 is ⅓ the neck measure above 5; line 8 is from 4 through dot 7; make 4 a pivot and sweep line 9 from 3 to line 8 for the neck, now sweep line 10 from line 2 to line 8 using 4 as a pivot. Line 11 is 1 inch longer over the shoulder than at the front or back, find a new pivot and sweep line 12 as indicated by dotted line.

Ladies' Circular.

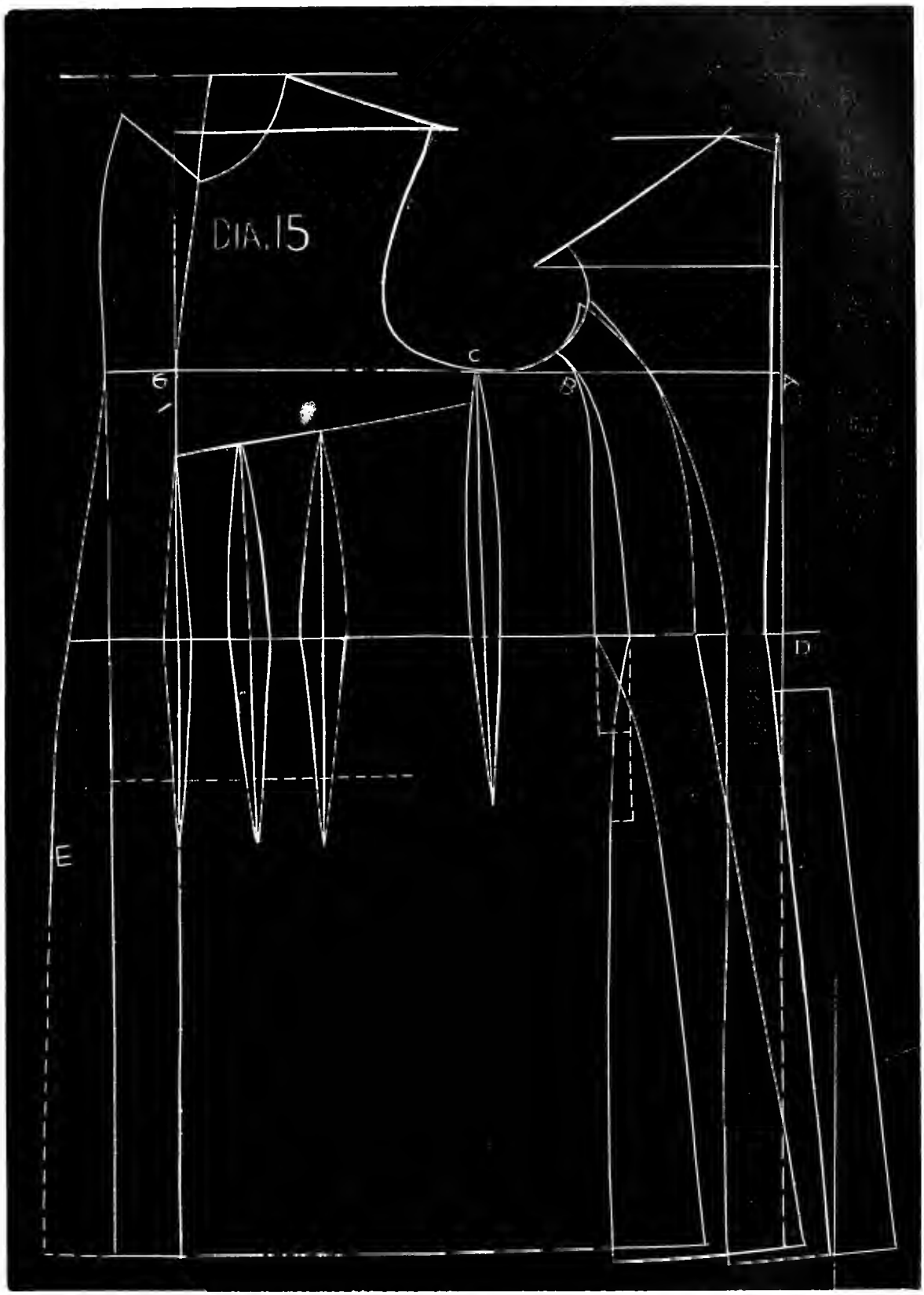
DIA. 18.

Is identical with the above but is usually cut about three quarter length.

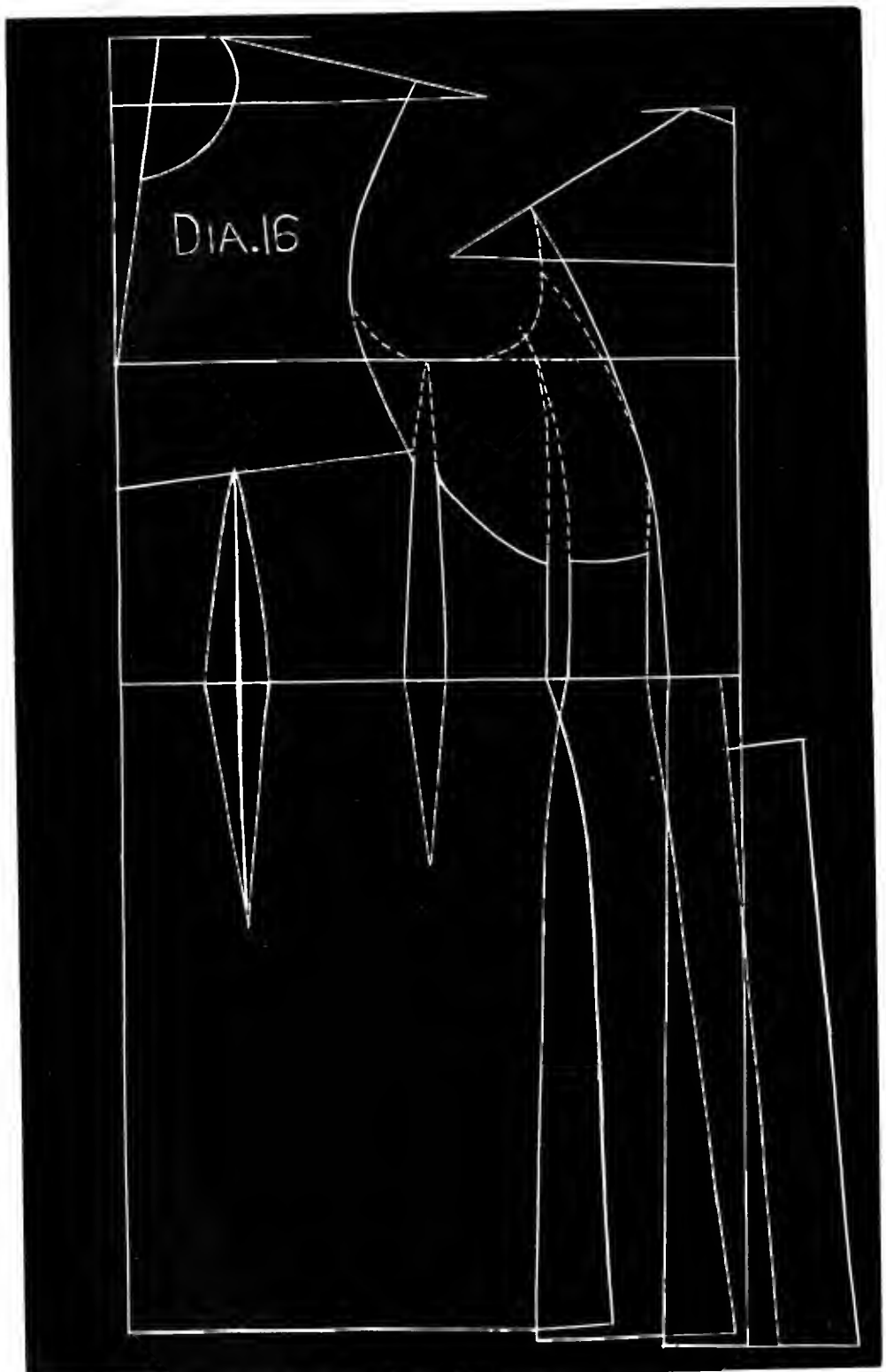
Ladies' Short Wrap.

DIA. 18.

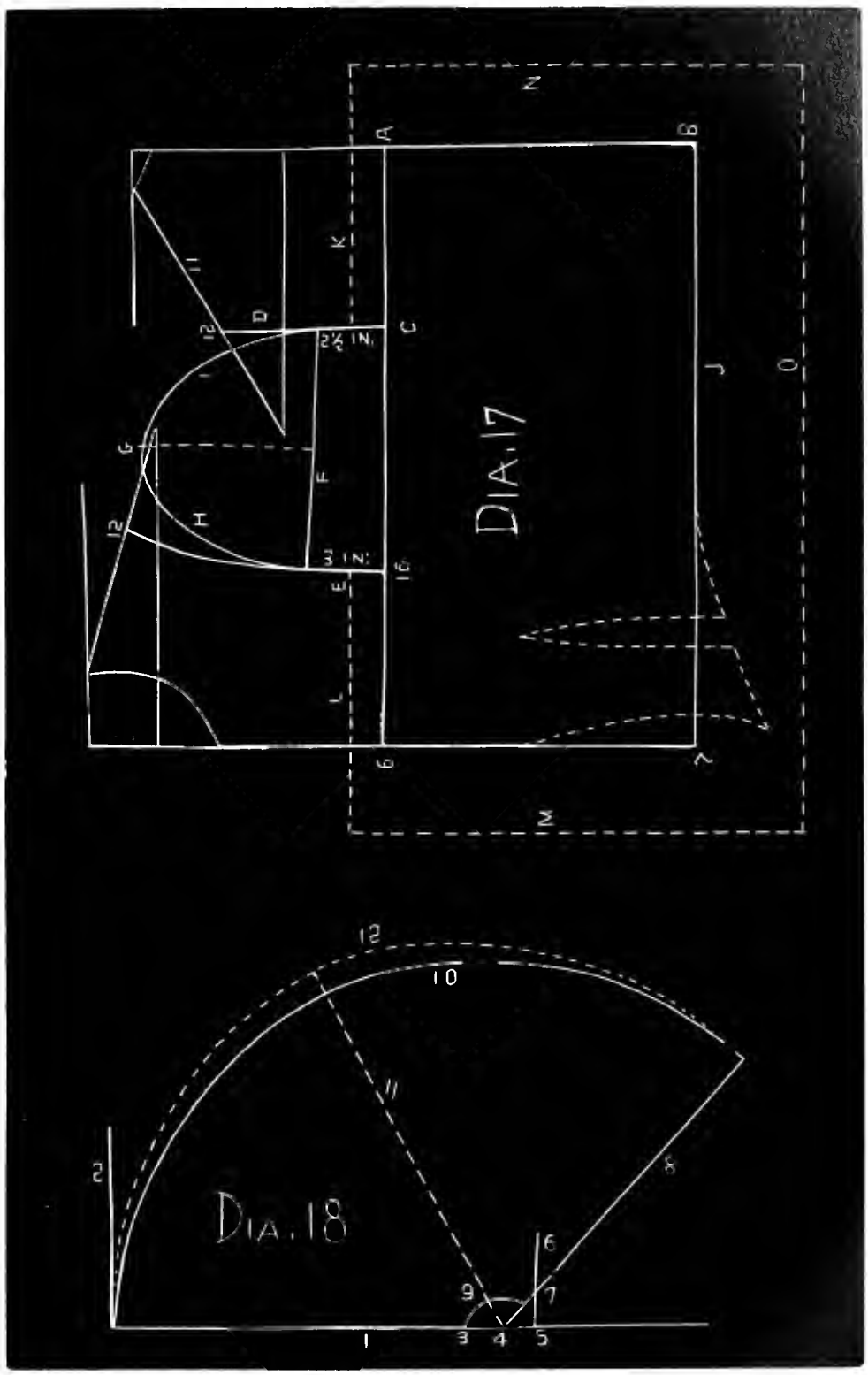
Same as Circular but is only made from 12 to 18 inches in length. The *Storm* collar is generally used on this class of garments.



D. B. ULSTER, TIGHT FITTING.

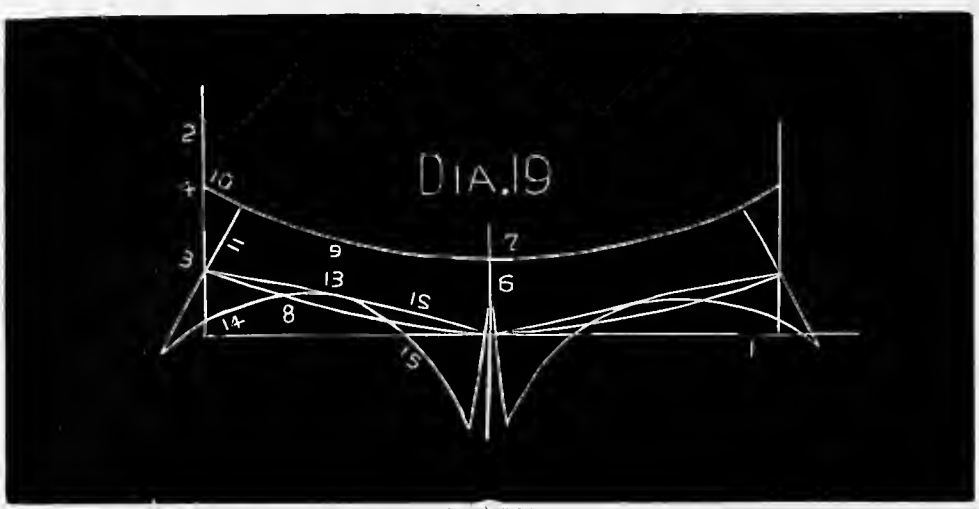


LADIES' DOLMAN.



HIGH SHOULDER CAPE WITH YOKE.

MILITARY CAPE.



POINTED COLLAR.

Pointed Collar.

DIA. 19.

Is made same as Instruction Draft of plain choker collar by extending the width from 3 to 4 ieches at the *ends* and centre of collar and pointing with sleeve curve as shown by lines 14 and 15.

Ladies' Blouse.

DIA. 20.

Is made same as Instruction Draft, with following exceptions :—Make dot A the full Bust Measure in half-inch figures from dot 6; B is the under-arm measure, below A; Line C is the length of back above B; D is the width of back from A; E is 1½ inches above D. Draw line F from shoulder point, through E to *bust line* with Arms Eye Curve. Line G is from dot 6 to B for Waist Line. Extend lines 1 and C from 4 to 7 inches below the waist, as shown by dotted lines. A drawing string is run through the bottom and tied at waist.

Shirt Waist.

DIA. 20.

Is made by taking out 3 inches at waist as shown by dotted lines, from waist to Arms Eye. Cut the yoke square or pointed in the back as desired.

Ladies' Newmarket. S. B.

DIA. 21.

Draft same as for Plain Basque. Come down 3 to 3½ inches on Front and Side Form and from 2 to 2½ inches on other Seams, taking care to adjust all the seams to agree with those to which they are intended to join, making all the parts slightly curved as shown by lines A. B. C. D. E. The back is continued to the full lenghth, about 1 inch being left on either side, as illustrated on Diagram, for the formation of side plaits and opening in the back.

D. B. Newmarket.

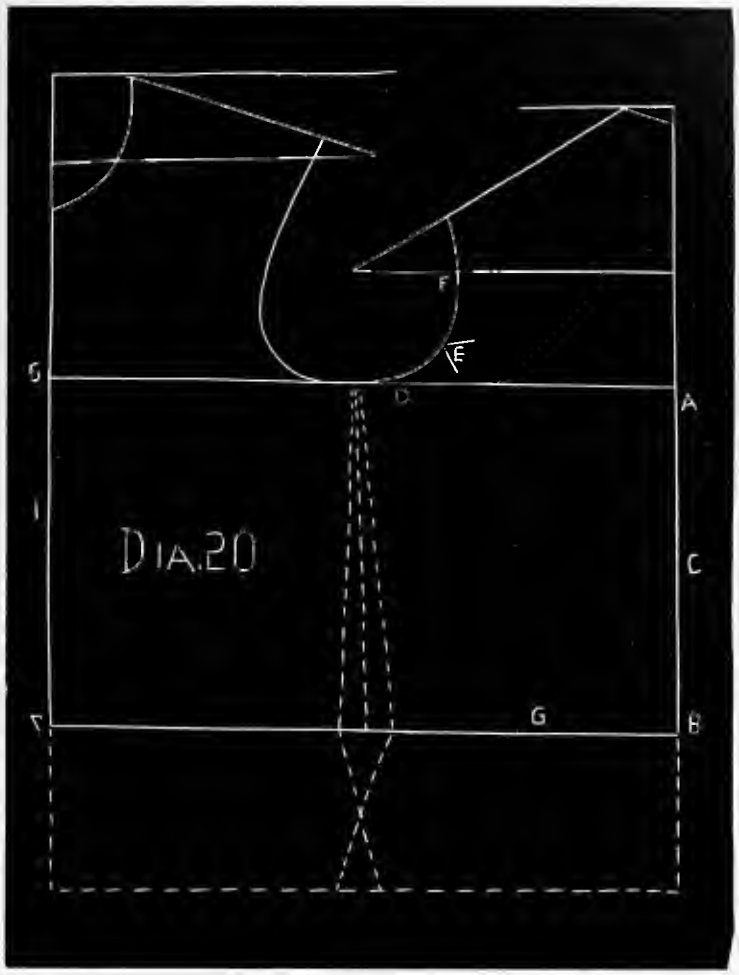
DIA. 21.

Is illustrated by dotted Curved line in *Front.*

Newmarket Skirt.

DIA. 22.

Draw lines 1 and 2 at right Angles; 3 is 7 inches from top of line 1 always; 4 is 1 inch from top of line 1; 5 is ½ the Hip measure from line 1; 6 is 1 inch from 5: line 7 is straight from 5; 8 is 7 inches below 5; line 9 is from 6 through 8; line 10 is from 4 through 3. Now measure the depth of the *body part* below Waist line, at back, sides and front, and whatever that is, come down from 4 and 6 to find the run of the waist seam of the skirt; Now measure the width of the side form at the bottom and make A to B of skirt the same; take out 1½ inches in a *dart* between B and P. Make P to D the same width as line D of Under Arm Gore; Now measure lines A B and C of the forepart and make E to F what it measures. The distance from F to D is taken out in a dart. Make the darts 4½ inches deep; measure off lenghth of skirt desired and connect with line G, slightly curved; add ½ inch of round at H, when the skirt will only need plain sewing to the body part. From these *principles* you will be able te form any of the varlous styles which have, or may become popular.



LADIES' BLOUSE.

Square Sailor Collar.

DIA. 23.

This collar is made by the shoulder seams of back and forepart placed together as shown in Diagram. Measure from the neck of front and back for the length desired.

Round Sailor Collar.

DIA. 23.

Draw line B across neck gorge; A is the center of B; line C is square from A; Come up to line with center of back and make dot 2 which use as a pivot and sweep line D from back to front the depth desired for Collar.

Pointed Sailor Collar.

DIA. 23.

Make dot H the depth for Collar from the neck; Measure the same depth on back an front and connect by lines I and J.

French Opera Cape.

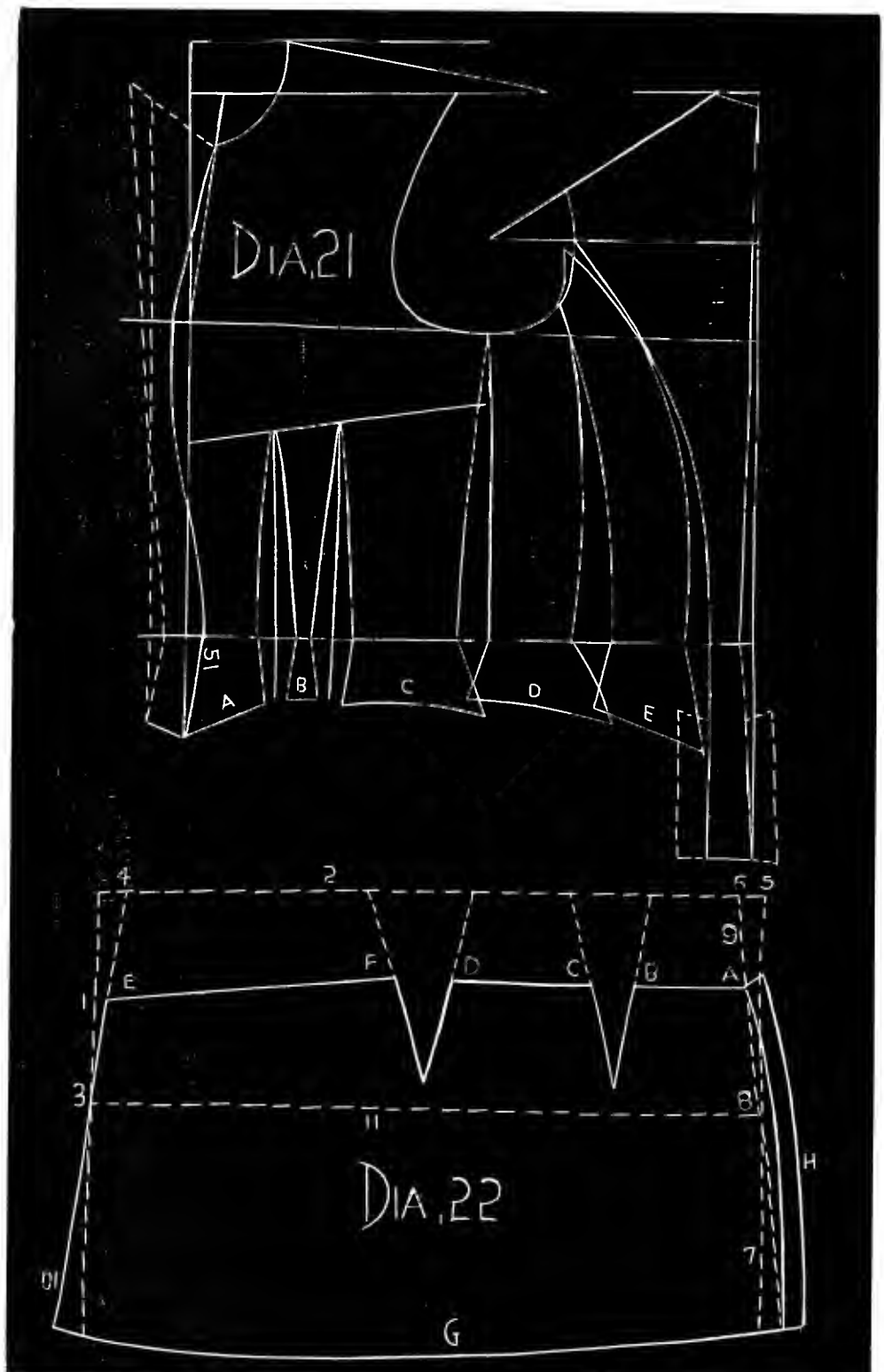
DIA, 23.

Use dot 2 as a pivot and sweep to length desired for Cape as illustrated by dotted lines K and L.

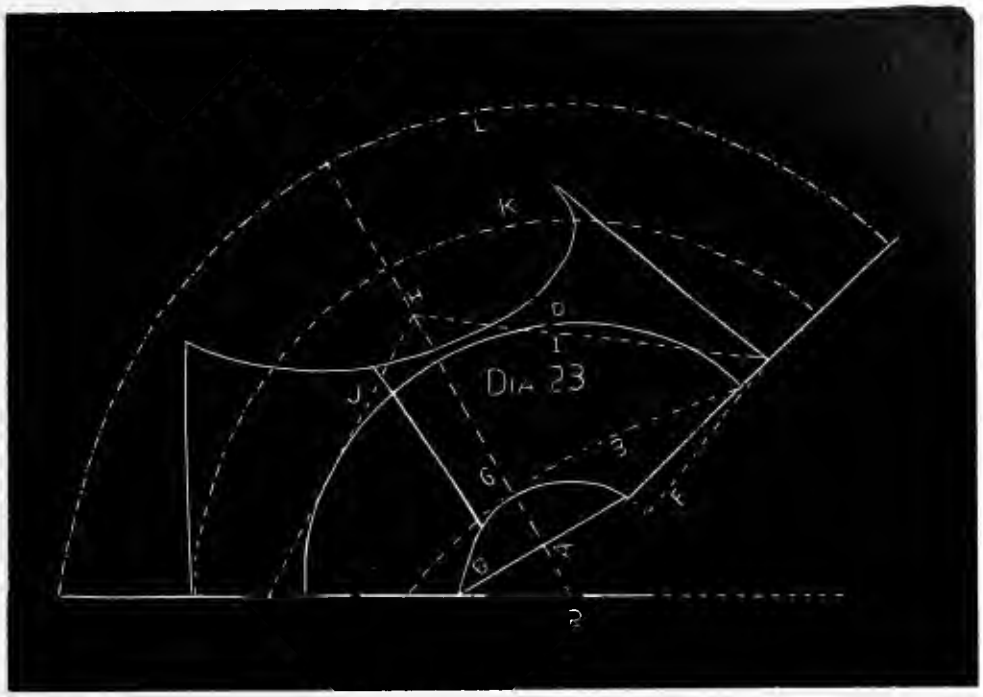
Golphs or Coachman's Cape.

DIA. 23.

At the time we write, this is a very popular style of Cape and which is easily obtained by cutting through line G of square Sailor Collar, Now place the shoulder points together, leaving a dart 3¼ to 4 inches at the neck and by applying the same principales as for the Round Sailor Collar, you can easily solve the problem.



D. B. NEWMARKET. NEWMARKET SKIRT.



SQUARE SAILOR COLLAR.

Yoked Cape.

DIA. 24.

Draw lines 1 and 2 same as Diagram. Place the *back* and *front* so that shoulder points touch as at A; Curve line B across the dart; C and D is the bottom of neck, front and back; F is the length of Cape desired from C; Measure the distance from Top of line 1 to C and make E that distance above D; Use E as a pivot and sweep line G from F to line 1. Cut from D to C and sew to a round yoke, which is made same as Round Sailor Collar only about 4½ inches deep.

Jelly-Bag Hood.

DIA. 25.

These adjuncts to over-garments are very popular for both ladies and gentlemen and as so few people really understand how to cut and make them, we place before our readers the method of cutting and making the leading styles that are now being worn. The same principles will enable anyone to reproduce any other style which may come out. Take the back and front of A plain basque. Place the back on fold of goods, with the front at right angle so that shoulder points touch each other. A to B is 2 inches; C to D is 14 inches; D to G is 12 inches; line A is from B to G; Curve line J to G and B about 6 inches above G and 1 inch inside of I; Curve line K to G and D from 1 inch above E; Dotted line L is the crease. The bottom part from D to G is sewn to the corresponding part; sew up the shoulder seams, either to a band with holes to fasten to buttons placed round the neck, or it may be sewn in with the collar seam. The former plan is generally adopted, as it allows for the Hood being detached if desired.

The Cape Hood.

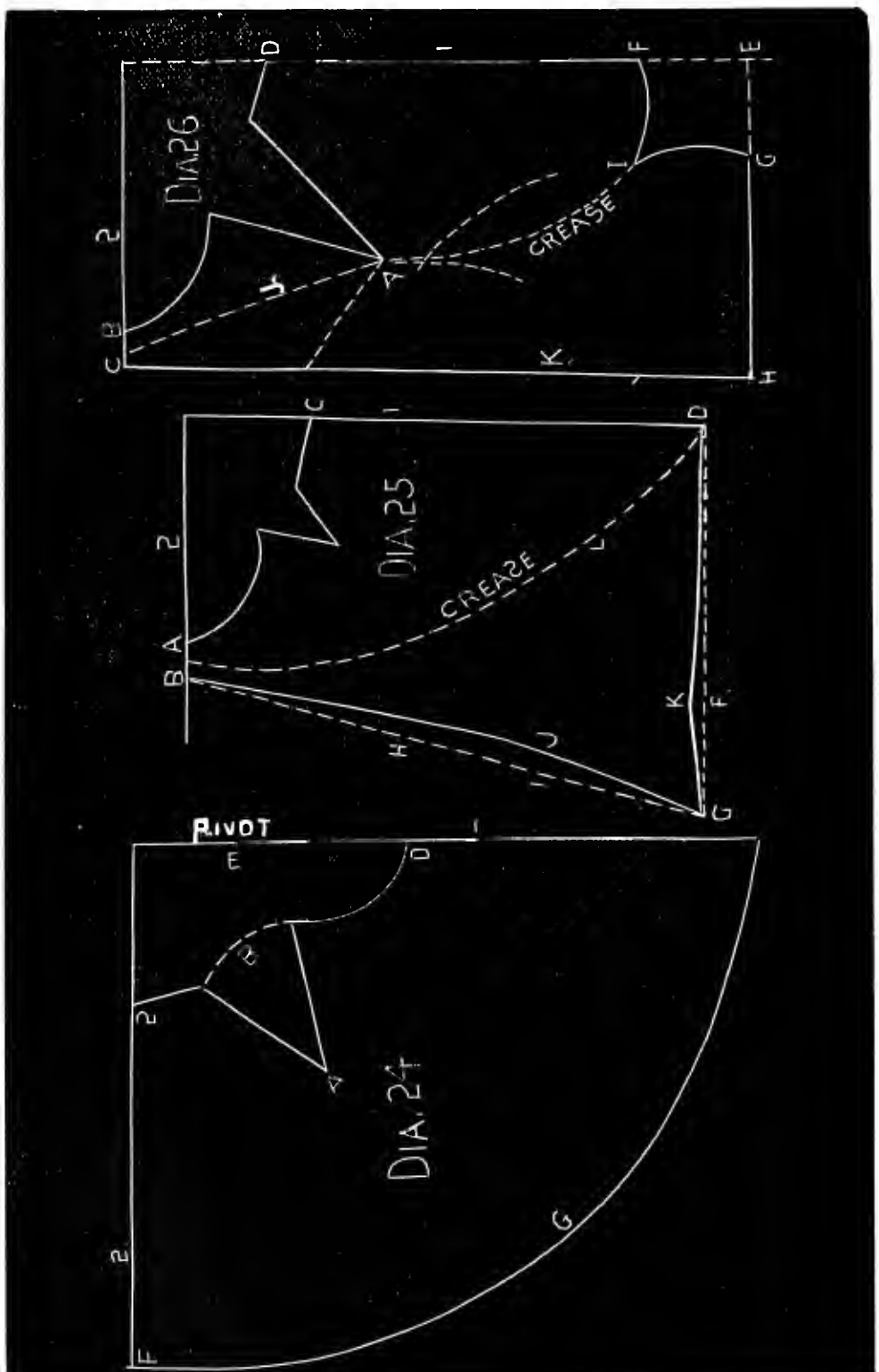
DIA. 26.

This is produced the same as the Jelly-Bag Hood with the exception that the dart at the shoulder is 7 inches deep; E is 16 inches below D; F is 4 inches above E; G is 3 inches from E; H is 12 inches from E. The bottom part at F. G, I being rounded so as to give it a circular appearance at the bottom. The points F, G are sewn together and the bottom part from G to H is sewn to the corresponding part of the other half. Place the *back* on fold of goods in cutting.

Ladies' Vest.

DIA. 27.

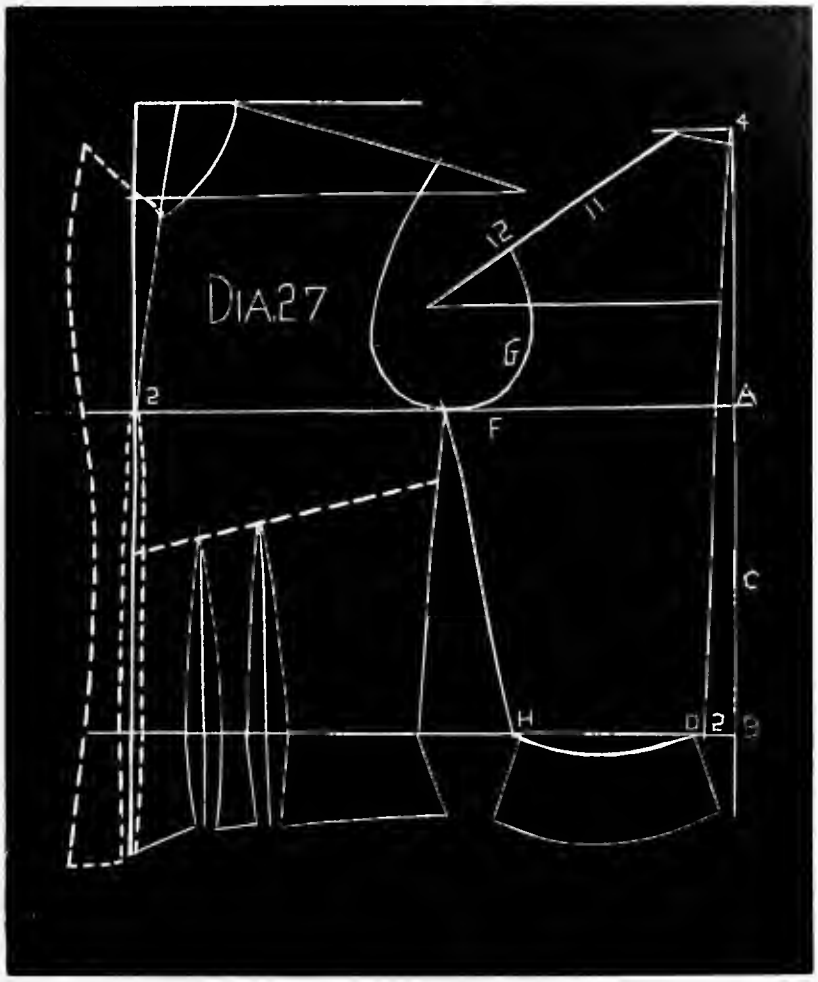
Take measures and draw lines same as for plain basque with the following exceptions, as shown in Diagram:—A is the Bust measure in half-inch fig-



THE CAPE HOOD.

JELLY-BAG HOOD.

YOKE CAPE.



LADIES' VEST.

ures from dot 6: B is the Under Arm measure below A; line A is the length of back above B, take out 2 inches inside of B and complete the outline of the back as shown. F is the width of back from line 18; G is 1½ inche6 above F; add the widtı of back, Side Form and Under Arm Gore together and made A that width from D; Make dot in center of Arms Eye and draw the Under Arm seam to H. The bottom part of the back is cut separately; this is done to provide sufficient spring over hips; 1 inch is taken out below the waist line and the sides sprung out as shown in Diagram and is cut about 2 inches wide. The front is made about 3½ inches below the waist and 2 inches at the sides. These can be made Single or Double brested as illustrated in Diagram.

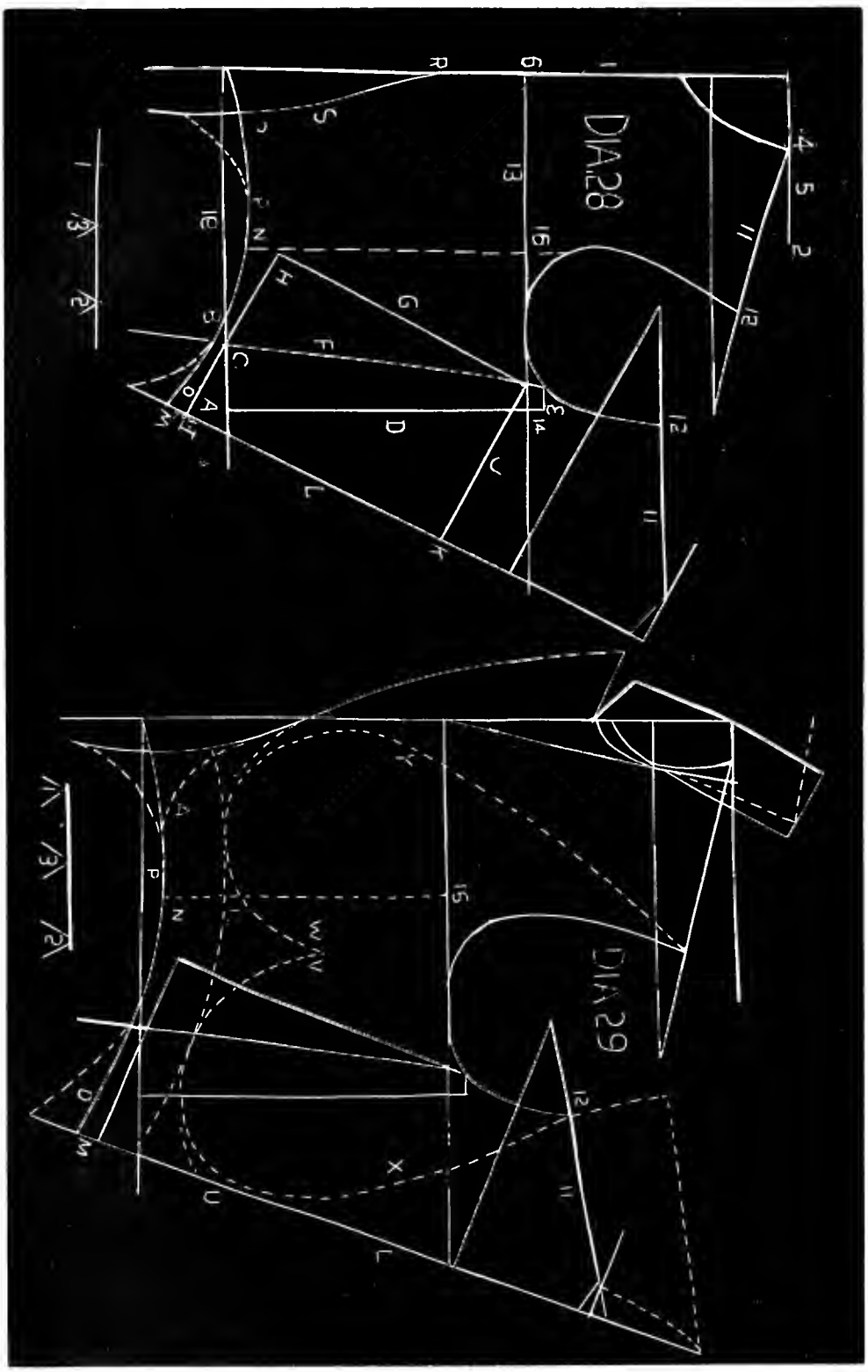
Parisian Tailor Senmless Waist.

DIA. 28.

The *writer* has the proud distinction of *Originating* this *Novel* and beautifully fitting garment on *June 10, 1890* and after introducing it in many of the large Cities of the *West* and *South*, we introduced it in Philadelphia, in October, 1891, as the files of the "*Public Ledger*," "*Philadelphia Press*" and other Daily papers will prove, and will pay $100. in Gold for a single advertisement of the Seamless Waist in any newspaper, either in New York or Philadelphia prior to the above date.

Principles of Drafting.

Draw lines to dot 14 same as *Instruction Draft* with following exceptions viz.:—4 is the neck measure in neck figures, from top of line 1: 5 is 1½ inches from 4; Get "Base of Scye" and "Long front" from 5: complete the outline of the front from 16, 19. 14 is 1 inch more than "Bust measure in half-inch figures" from 6. Make A and B the same as 20 and 21 on Instruction Draft. Make C ⅓ the distance from B to A. Draw line D ½ inch above 14



PARISIAN TAILOR SEAMLESS WAIST.

SEAMLESS ETON JACKET.

from A. Draw line E ½ inch from top of line D. Draw line F from end of line E through dot C; this is the *dividing* line; now draw a short straight line below the draft and make dot 2 the width of back at *Shoulders*. Make dot 3 the width of back and side-form at *Waist*, measure from 3 to 2 and place this amount on the *Short-Arm* of the scale on line F and the Under-Arm measure on the *Long-Arm* of the Scale at the junction of lines F and 23 and without moving the system, draw lines G and H. I is the "width of back" at shoulders On line H; J is square from end of line G. K is "wIdth of back" on line J; line L is the "length of back" above I and through K; complete the outline of the back and draw back Arms Eye from 12 to line 13. touching end of line E. M is ¼ inch below I; N is the "Under-Arm Measure" below 16. Place E on *Sysetm* at N and draw line O to M. Now place O on *System* at N and draw line P to dot 7 or "long-front," this gives the run of the Waist. Now measure with tape line and make Q ½ the "Waist Measure" from M. R is 3 inches below 6. Place point L on system at R and draw line S through Q. Point the front and back as indicated by dotted lines. Apply the "Balance Measure" and the draft is complete. The proper make-up of this garment is very important and if you would crown your efforts with success, follow these instructions to the *letter*. Cut out the pattern and place line L on the *fold* of the lining and pin it firmly; Now trace the Shoulder Seams, Front and Waist lines. Cut out the lining allowing ¼ inch seam on shoulders and cut clean at Arms-Eye and Neck. Allow about 2½ inches in front for Hem. Cut 1 inch below the waist, except at points and *slash* to the waist for facing. Now bone the lining, putting them about 1½ inches apart at the waist and dividing the space evenly at the top. The bones should be 2 inches shorter than the Under-Arm measure and sprung about ¾ of an inch in sewing on. The outside of the lining should be covered with a thin layer of sheet wadding to prevent the bones from showing through when thin material is used. Stay the Arms-Eye with a piece of tape and full the lining ½ inch from 2½ inches below the shoulder to dot 17. Stay the front from Neck to waist with tape and full the lining ¾ inch to 1 inch over the fullest part of the bust from 2½ inches above dot 6 to 3 inches below. Now fold the lining and lay the back on fold of goods and Cut it out. Now lay the cutout material on the table *wrong side up* and smooth it out *sharp* and pin it fast. Place the lining on the material and after basting it, remove the tape from Arms-Eye and front and run a strong thread down front and around Arms-Eye to keep the fullness in place. Now try on the waist and finish in any style desired. This waist lends itself to many styles of ornamentation and furnishes unlimited scope for the designer.

Seamless Eton Jacket.

DIA. 29.

Draft sames as Diagram 28. Add the Lapel and Collar. same as Diagram 16 and shape the bottom square, pointed or round as indicated by dotted line A.

Seamless Zouave Jacket.

DIA. 29.

Is illnstrated by the dotted line about 2½ inches above line O, P, A. Shawl Collar can be added, if preferred, as on Diagram 9.

Pointed Girdle.

DIA. 29.

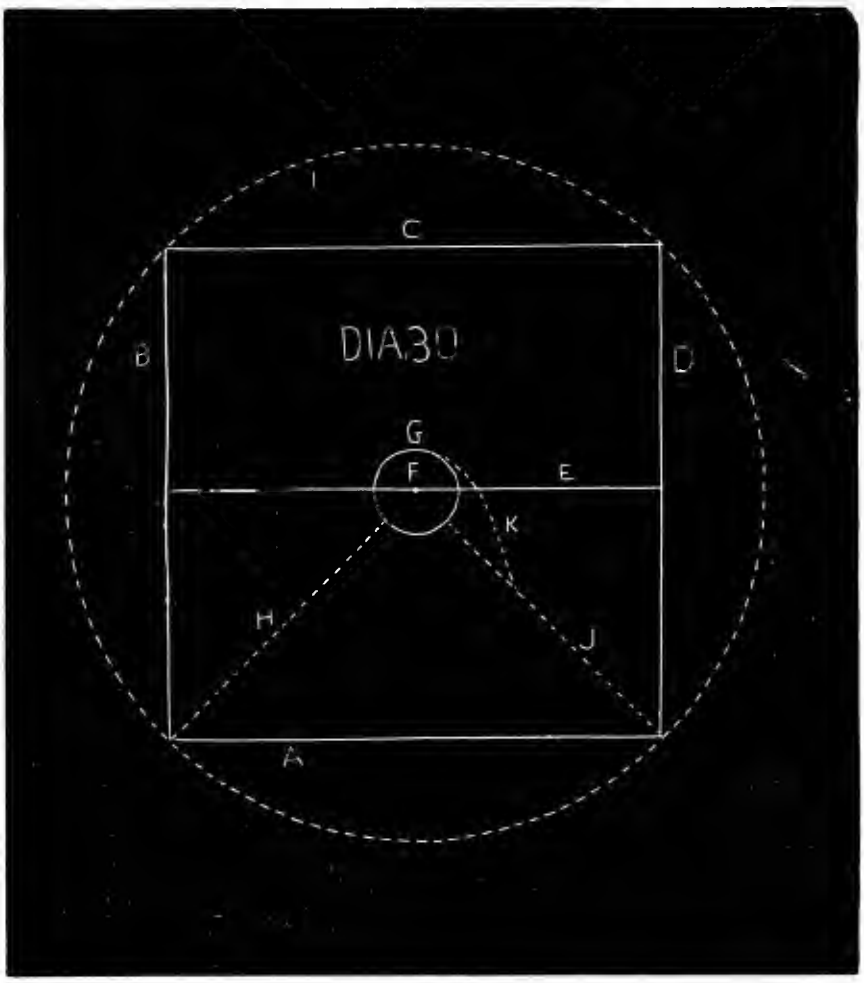
Is illustrated by U, V, W, and dotted point in front. The girdle can be cut round or any shape and width desired.

Spanish Belt.

DIA. 29.

This is a beautiful style of ornamentation and is clearly illustrated by dotted lines N, W, X, Y, making it about 1 inch wide at U and the same in front.

Any garment can be cut without shoulder seams by cutting the back shoulder higher and overlapping the front and finished as a lapel, or outline a Zouave Jacket by sewing it to the Arms-Eye seam with the front.



SQUARE RIPPLE COLLAR.

Square Ripple Collar.

DIA. 30.

Draw lines A and B at right angles from 12 to 20 inches and complete square by lines C and D; line E is the center line of B and D. F is the center of E; dot 1-6 of the neck measure each side of F; make F a pivot and sweep line G which will give the complete neck measure; draw line H as indicated. Now cut through line A and line G for the neck. This collar closes at the neck in front and opens on line H and falls pointed front and back and on the shoulders.

Round Ripple Collar.

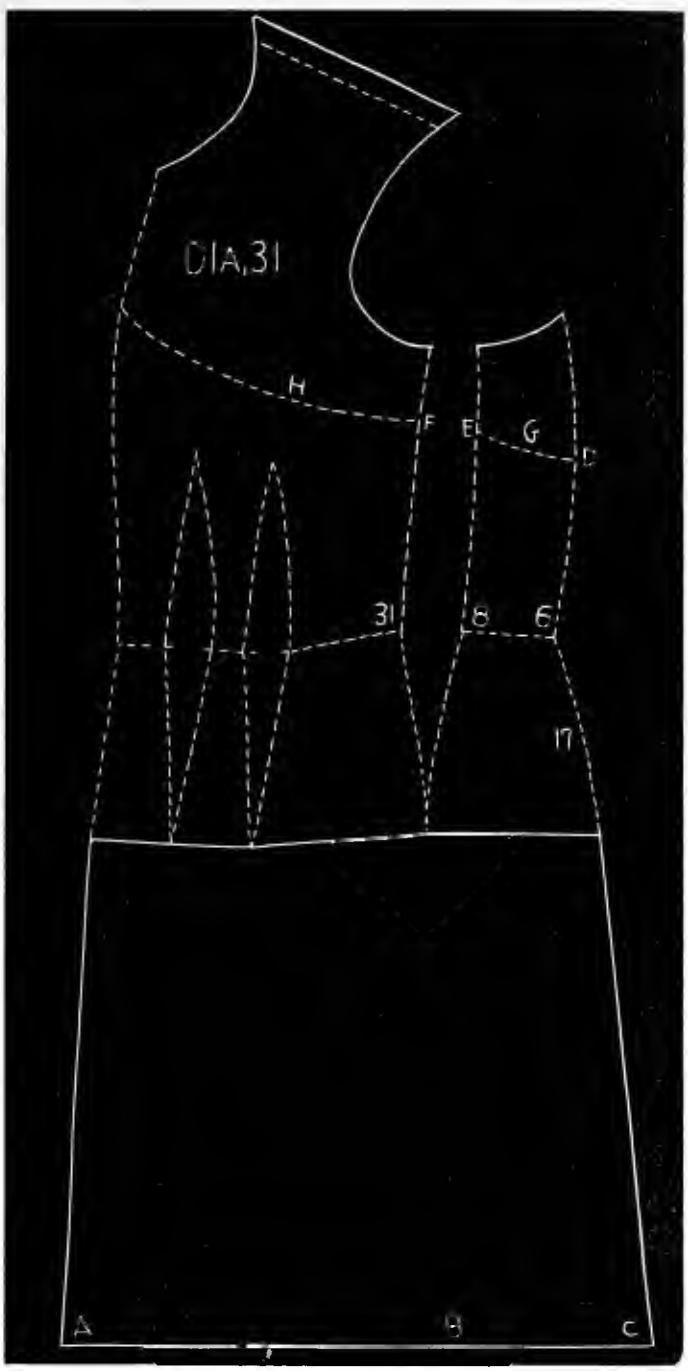
DIA. 30.

Draft same as above. Use F as a pivot and sweep the circle as indicated by dotted line I; finish same as square collar. If it is to be worn with a lapel, draw line J and K as indicated by dotted lines which gives half the collar. H is the seam in the back. The double Circular Ripple is made by dotting 1-12 of the neck measure each side of F for the neck and complete the outline as indicated above.

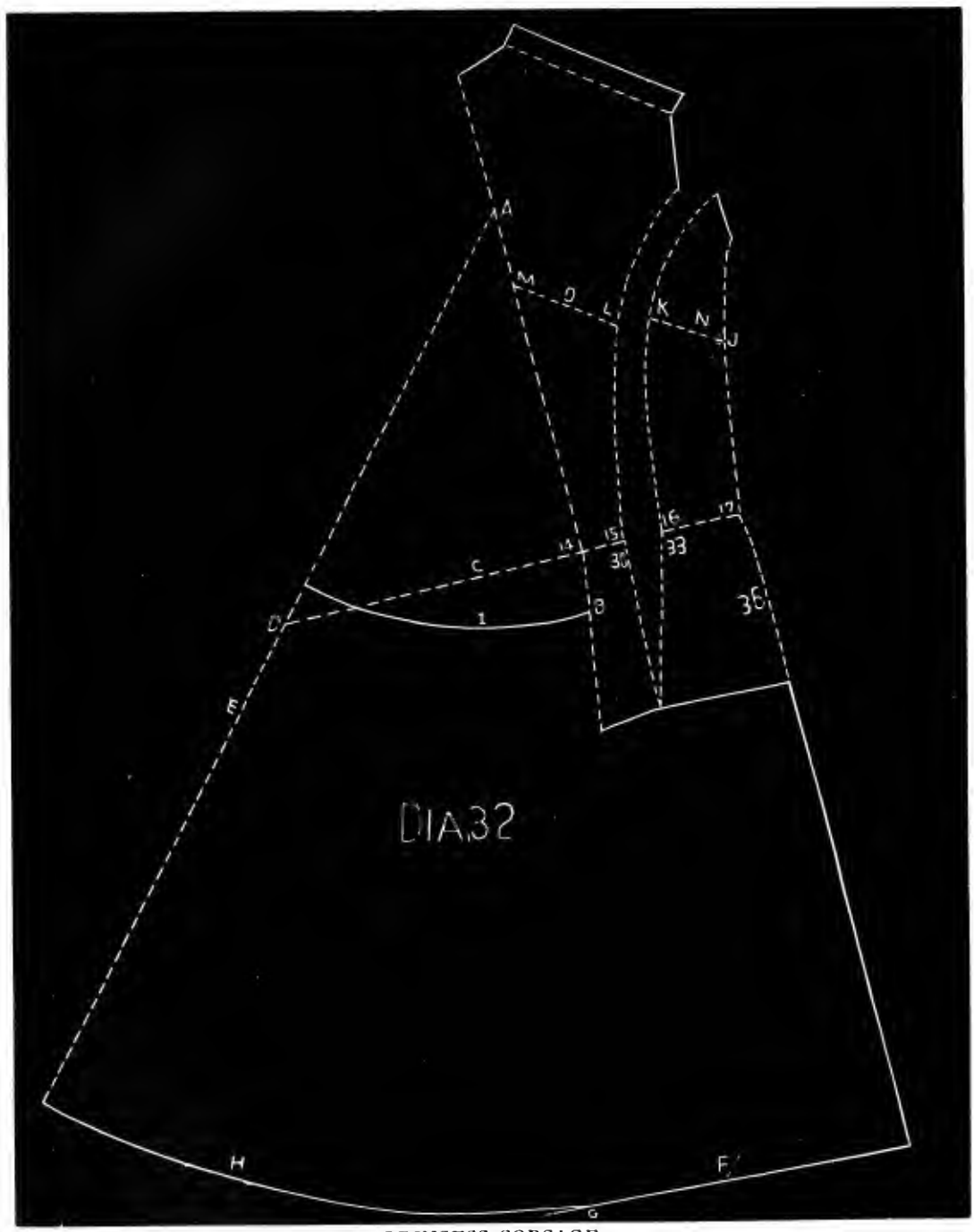
Plain Princess with Bell Back.

DIA. 31 and 32.

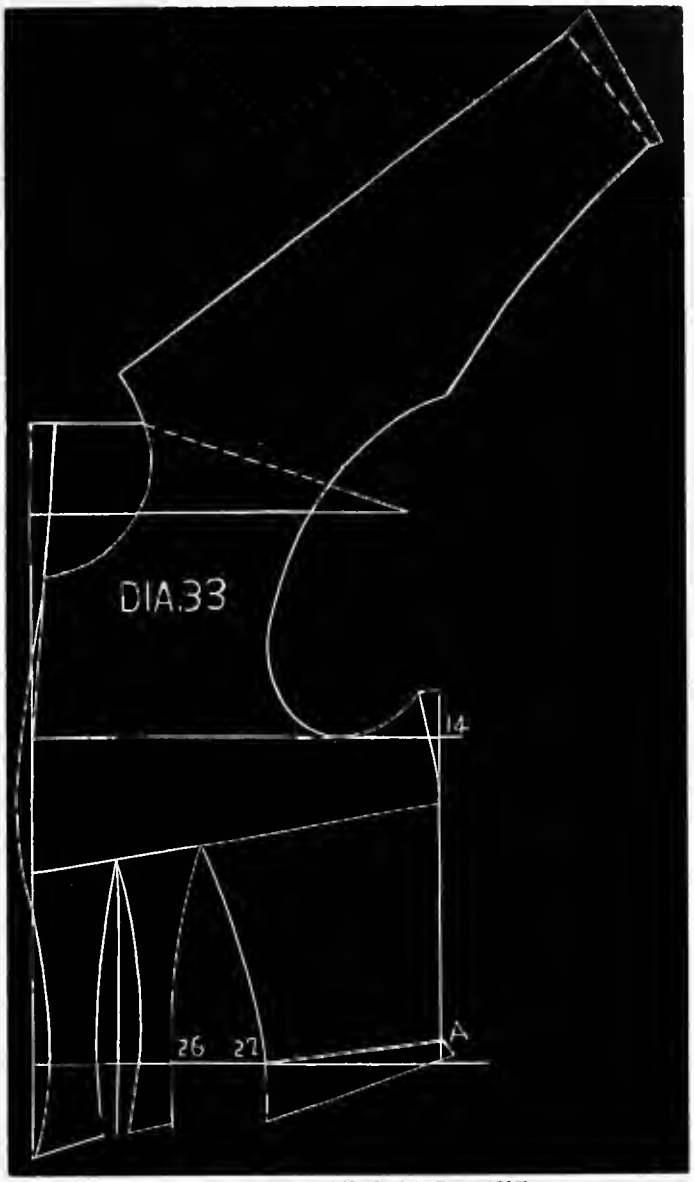
The front is illustrated by Diagram 31. Draft the pattern same as for plain basque, with following exceptions:—Make the front dart 1½ inches and the back dart 2 inches wide and closed 6 inches below the waist. Place the Under-Arm gore about 2½ inches from the front at waist. See that the skirt lines below 8 and 31 are the same length, letting them touch at bottom. Make C from 27 to 30 inches from A; continue line 17 the length of back skirt and draw line B. Cut out allowing seams all round



PLAIN PRINCESS WITH BELL BACK.



PRINCESS CORSAGE.



SEAMLESS SHOULDER BASQUE.

Back of Princess.

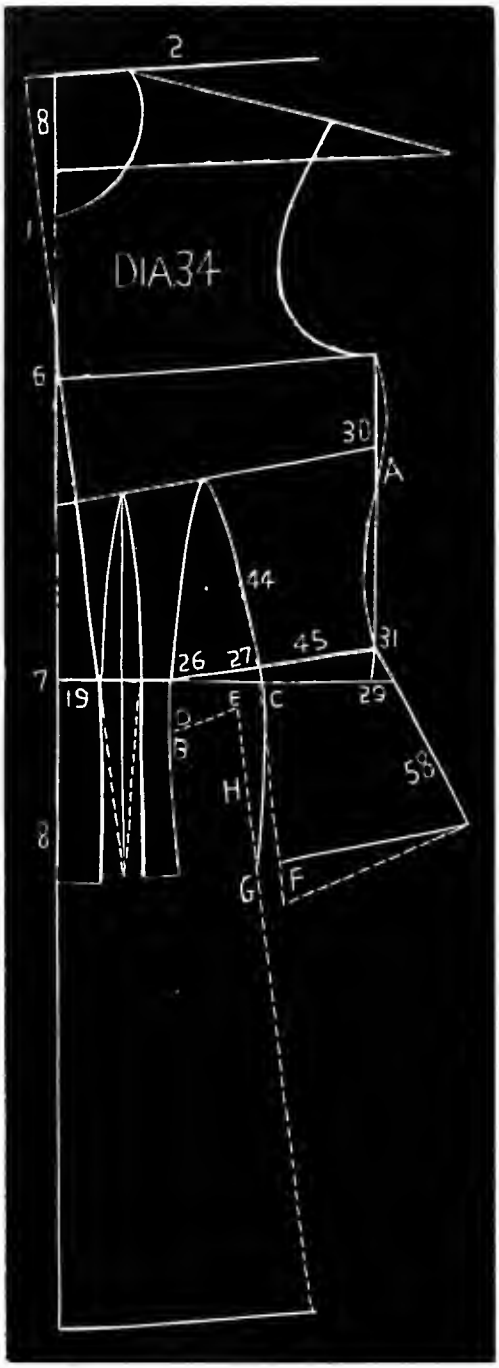
DIA. 32.

See that skirt lines of back and side-form are the same length below the waist letting them touch at bottom, allowing about 1½ inches at K, L for seams. A is 10 inches above the waist; B is 2 inches below waist: C is a continuation of the waist line of back; D is 10 inches from the waist, or dot 14; draw line E from A through D; continue line 36, the length of back skirt; make dot F the length of back skirt below 14; draw line G from end of line 36, through F; Use A as a pivot and sweep line H from F to line E; Now sweep line I from B to line E, which completes the draft. Cut out, allowing seams all round. The space on line I is plaited in the back Lay the pattern so that the waist line in front of the Side-form runs with the grain or thread of the lining in cutting out.

Princess Corsage.

FRONT. DIA. 32.

Is clearly illustrated by D, E, F, G, H. Make D 5 to 6 inches above the waist; E, F, is 1 inch higher than D. Cut through lines G, H.



FRENCH BIAS BASQUE WITH STRAIGHT FRONT.

Back of Corsage.

DIA. 32.

Make J the same distance above 17 that D is above 6 in front draft; K, L, are 1 inches higher than J; M is 2 to 3 inches above L. Cut through lines N, O. Polonaise, Wrappers and Tea Gowns are all made from the same draft. A Polonaise is about 2 inches shorter than the Princess. For Wrappers and Tea Gowns add plaits in the front, leave the darts open, or if desired, take up the back dart. Add straight plaits in center of back.

Seamless Shoulder Basque.

DIA. 33.

Draft the French back. The Under-Arm gore is drafted with the front. Cut out the pattern and lay the shoulder seams together. This will give a seam in the center of back and under the arms.

French Bias Basque with Stright Front.

DIA. 34.

Draw all the lines to 18, same as *Instruction Draft.* Continue line 8 straight down from dot 6, now measure for the "long front" and make dot 7 on line 8. Draw the waist line square from 7. Make the front dart 1½ inches from 7; make the back dart 3½ to 4 inches wide and finish same as Instruction Draft. Make the darts 3 inches apart at top and curved line A same as Diagram 9 The rest of the pattern is the same as plain basque. Trace line 7 for front edge.

Basque with Seamless Front.

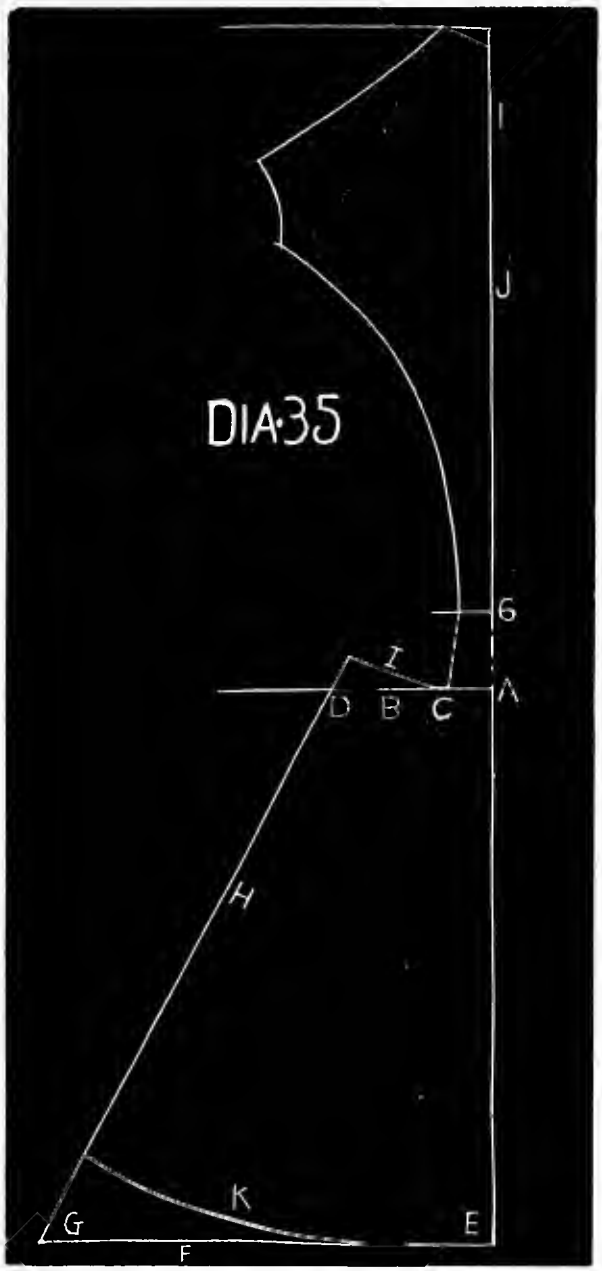
DIA. 34.

Lay line 8 on fold of goods and open on shoulder and under the arm. This waist front can be used instead of the plain front for any style of garment and furnishes ample scope for the designer.

Worth Princess.

DIA. 34 to 36.

The Front. Diagram 34:—Close the front dart 6 inches below the waist as indicated by dotted line. Continue line 8, the length of front skirt below dot 7. B is 2½ inches below the waist: C is 1 inch below the waist on line 44; E is ¾ inch inside of D; C is from B to E; continue line 44 straight down from the waist and make F 6 inches below the waist; G is ¾ inch inside of F; draw line H from E through G the length of front skirt; Trace the back dart to B and line D to E and down line H to length of skirt; trace line 44 to F; cut out and allow seams; divide the space between F, G, C, E and allow seam above D. Before cutting out, measure line 45 and make it the same width as line D and add the amount taken off to some of the other pieces. In basting the



BACK OF WORTH PRINCESS.

seams, E touches 31 and line H runs with lines 58, and 31 of Under-Arm gore. Lay line 8 on fold of goods and open on shoulder and under the arm.

Back of Worth Princess.

DIA. 35.

Draft Seamless Back as previously described in the section treating of backs. A is 2½ inches below the waist; line B is square from A; D 5 inches from C; E is the length of back skirt, below the waist; F is square from E; line H is from G to 1½ inches above D; I is from C to end of line H, J is 10 inches above the waist; Use J as a pivot and sweep line K from line F to line H which gives the bottom of skirt. Lay the back on fold of goods.

Side-Form of Worth Princess.

DIA. 36.

Place the Side-Form and Under-Arm gore as indicated in the Diagram. See that lines 17 and 36 are the same length below the waist, letting them touch at bottom and leaving a space of 2 inches at the waist. A is the length of front skirt below the waist; E is 3 inches out and 1 inch above D; line F from D to E; draw line G from E to C; Measure line H in back draft between lines C and I and make H that distance below E, draw line I from H to B for the bottom of skirt; line F on the Side-Form and line I in the back, form the plaits.

Ladies' Yoked Circular or Organ Pipe Cape.

DIA. 37.

Is drafted same as Diagram 24, with the exception that the shoulder seams are 7 inches long and touch as at H. Connect the gorge as indicated by curved line M; finish same as Diagarm. 24.

Spanish Choker Collar.

DIA. 38.

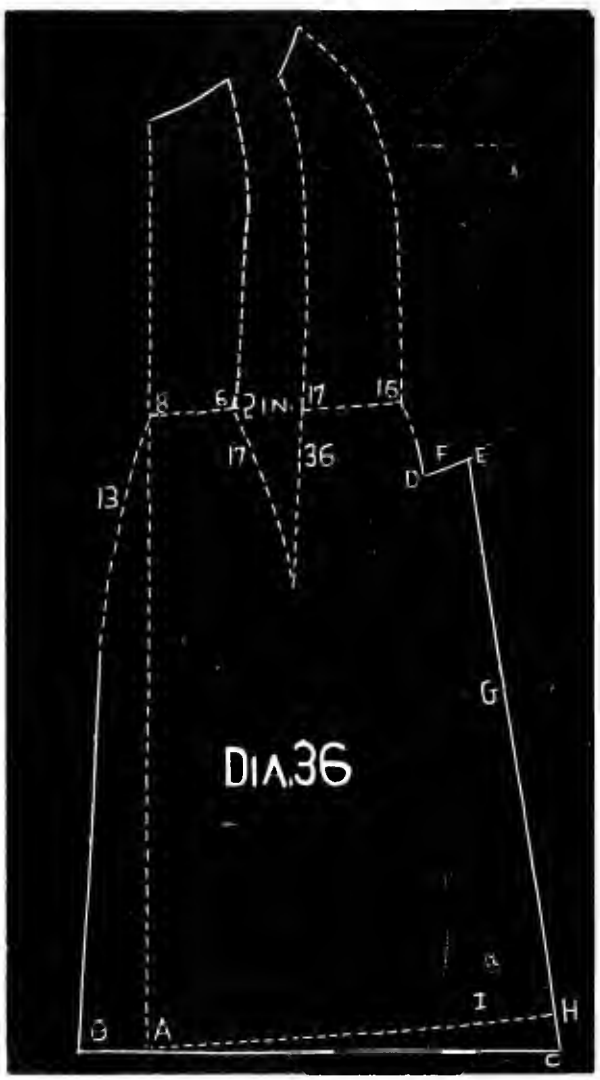
Draw lines A and B at right angles. C is 3 inches from top of line A; D is 2 inches from line A; E is ½ the neck measure from D, line F with Side-Form curve; line G square from E; H is 2 inches from E; place point T on system at C and draw line I to H; line J is the front of collar and is cut on fold of goods.

Parisian Tailor Riding Train.

FOREPART. DIA. 39.

Draw lines 1 and 2 at right angles. 3 is ¼ of skirt length from top of line 1, 4 is the skirt length; 5 is square from 3; 6 is ¼ Hip mearure from 3; 7 is ⅓ the distance from 3 to 6 beyond 6; 8 is the same distance from 7, that 7 is from 6; 9 is ¼ of skirt length from 8; 10 is ½ of knee measure from 9; 11 is 1 inch above 9; 12 is from 8 through 11; 13 is from 6 to line 2; 14 is 1½ inches from top of line 13; 15 is 1½ inches more than ¼ of waist measure from top of line 13; 16 is from 8 to 14; square on line 16 and draw line 17 from 14; 18 is ½ inch more than

¼ of waist measure from 14, drawn line 19 with Hip curve, point I at 14; line 20 with Side-Form curve, point T at 14; line 21 with Hip curve, point W at 15; make a dart 3 inches from 15 about 1 inch wide and 4 inches deep. (This is often used for the opening.) Now use 11 as a pivot and sweep line 22 from 10; 23 is 7 inches from 10. Make the darts 2 inches apart, the first dart at A, 2 inches above 10, so that they will come just over the knee; make the



SIDE-FORM OF WORTH PRINCESS.

darts 1½ inches wide and 5 inches long; 24 is 16 inches below 10; 25 is 1 inch from 24; 26 is slightly curved from 10 through 25; then straight to bottom; 27 is the same distance below 10, that 4 is below 3; 28 is 1 inch above 27; 29 is from 4 to 27; 30 is 10 inches from 27 and 1½ inches above line 29; 31 is curved from 28 through 30 to 4. This completes the top side.

The Under Part.

DIA. 39.

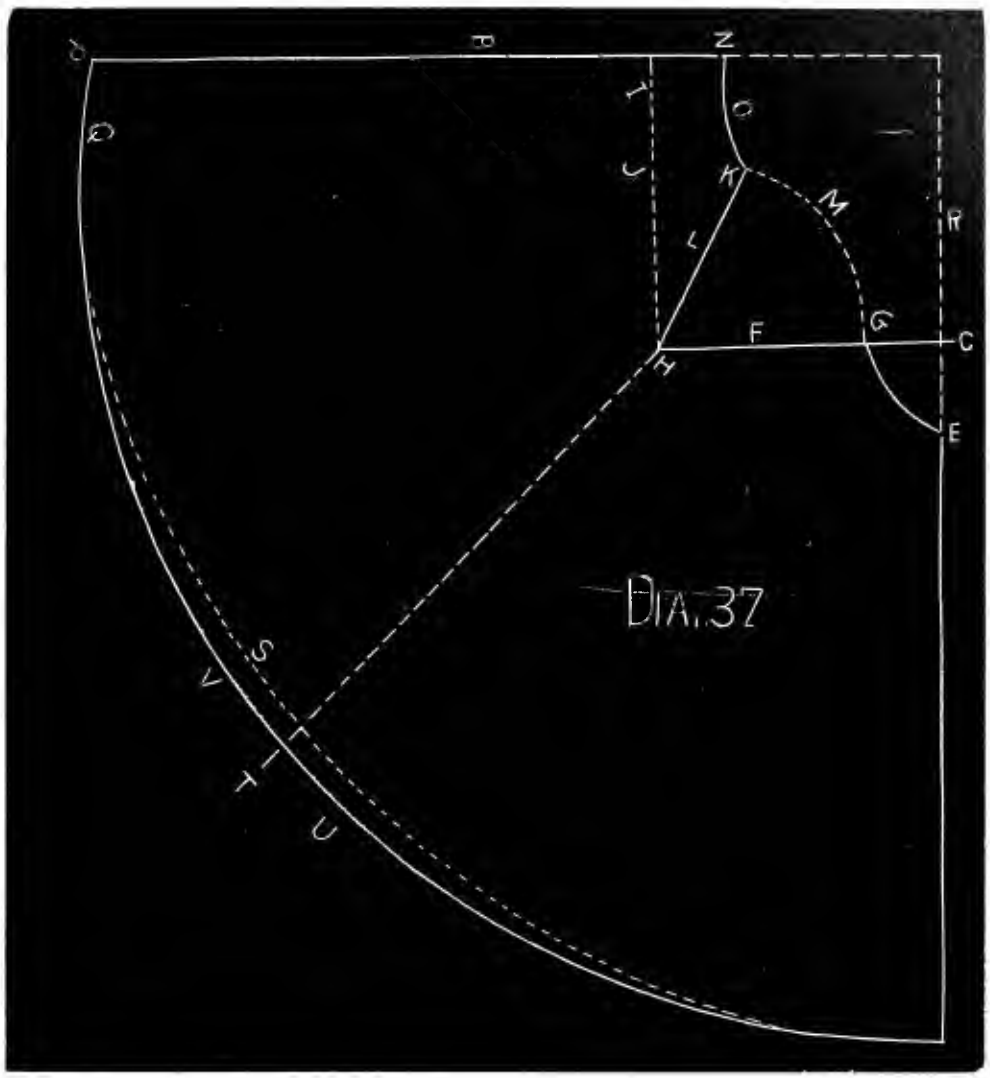
Is drafted as shown by dotted lines from 32 to 45. Use 4 as a pivot and sweep line 32 from top of line 1, 33 is 4 inches from top of line 1; 34 is 10 inches above 4; 35 is curved 1½ inches outside of 3 to 34 and sprung 1 inch outside of 4 at the bottom; use A as a pivot and sweep from 18 and make 36 4 inches from 18; line 37 straight from 36 to 33; 38 is the waist measure from 33; 39 is 1-5 the waist measure from 36. Now measure from 38 to 36 and you have the amount for darts; 40 is ½ the amount for darts from 39; 41 is 1-5 of waist measure from 33; 42 is the remaining dart from 41; dots 39, 40, 41 and 42 are 1 inch above line 37. The darts should be 7 inches deep and the same position as shown in Diagram; 43 is 1½ inches from 23 always; 44 is 6½ inches from 43. Make the dart 3 inches wide and take out the *surplus* in A V upwards above 44 as shown by dotted lines, 45 is from 36 to 43; point J on system at 43. Complete the outlines of the under part by the top side and the draft is complete.

The Measures.

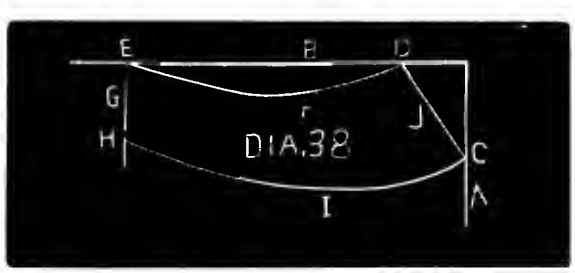
Required are length of *Skirt*, *Waist*, *Hip*, and *Hip* and *Knee* measure with the right leg raised as in the act of riding, and tight knee measure. It is generally acknowledged that the majority of cutters produce their Riding Trains from block patterns, but there are times in the cutters' experience when such patterns would be not only inappropriate, but almost certain to lead to failure. The Train which we now present to our readers for the *first time* is based on sound principles, and will we feel sure, be equal to and sufficient for any and all cases, as the *Inventor* has only arrived at this conclusion after *years* of study aud extended experiments in its development.

The Material.

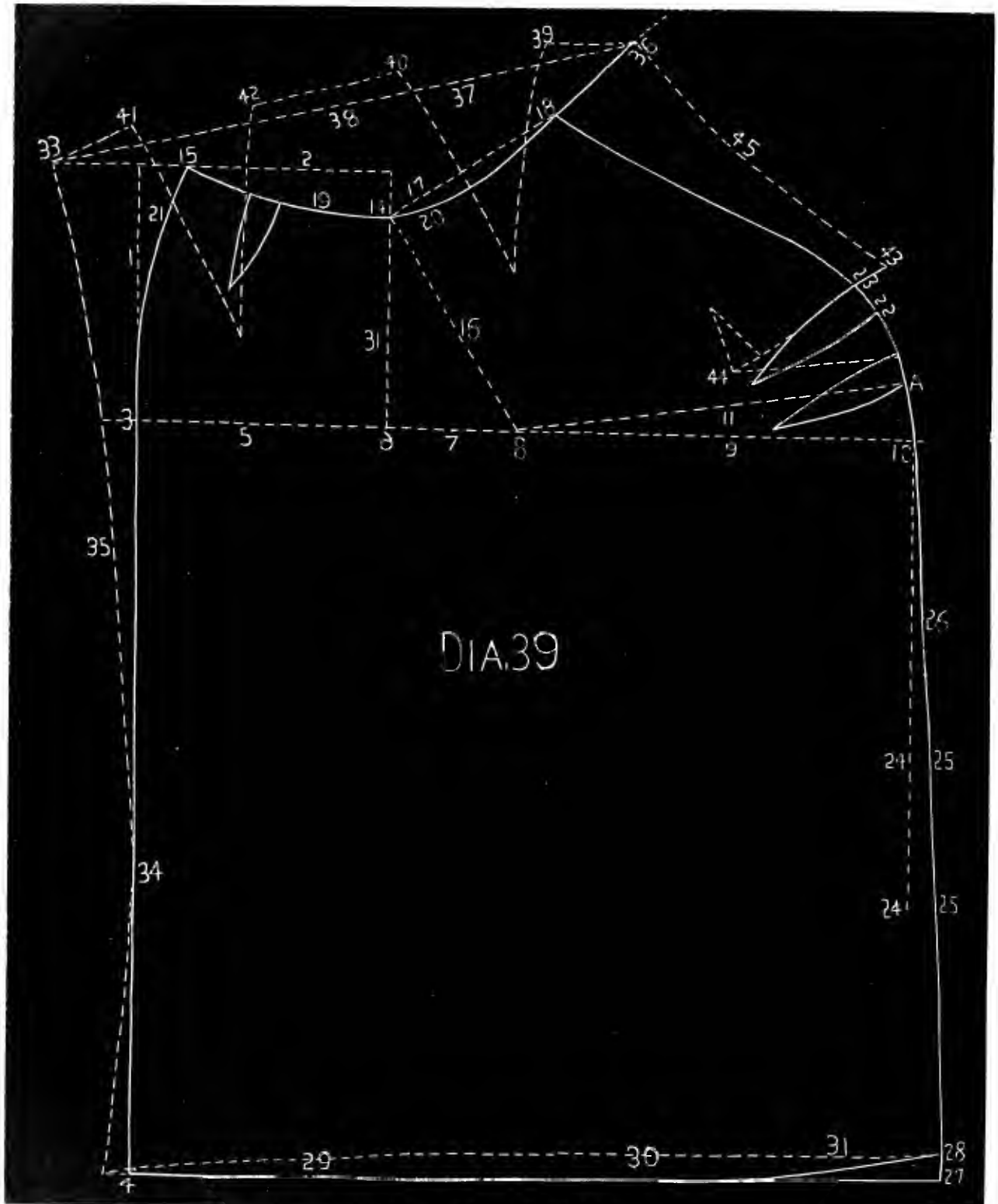
Mostly used is a heavy *Melton*, more generally black, but not always so, browns, greens, plum colors, & etc., all being largely used. Occasionally we see one of the grey worsted, or drab tweed, but these are exceptions, for there can be no doubt, Melton is regarded as *the* Habit Cloth, The quantity of material required for a *Habit Bodice* is about 1½ yards, the Train taking 2¾ to 3 yards of 56 inch material. In cutting it from the cloth, special care must be used *not* to cut it *inside out*, an error many beginners make.



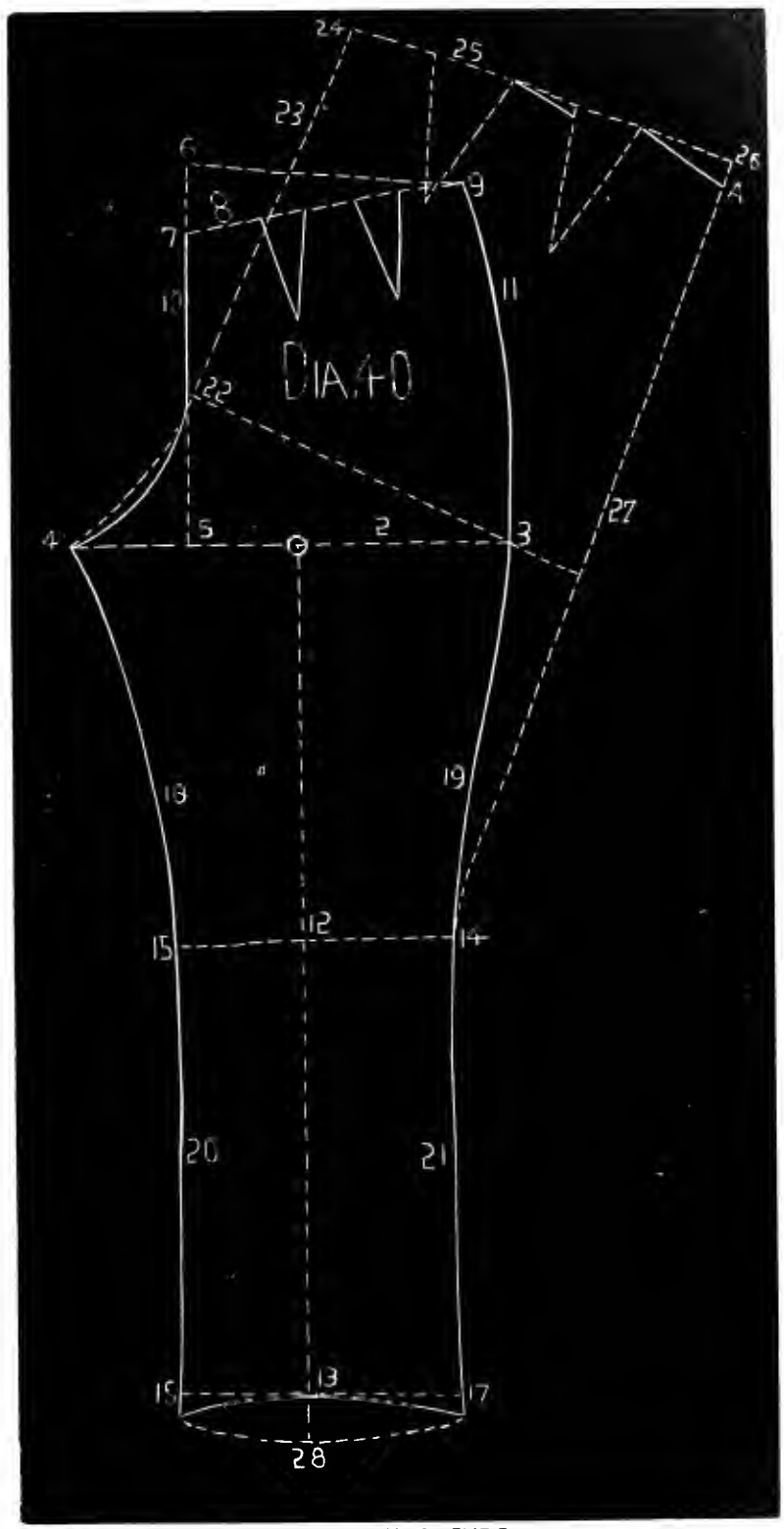
LADIES' YOKED CIRCULAR OR ORGAN PIPE CAPE.



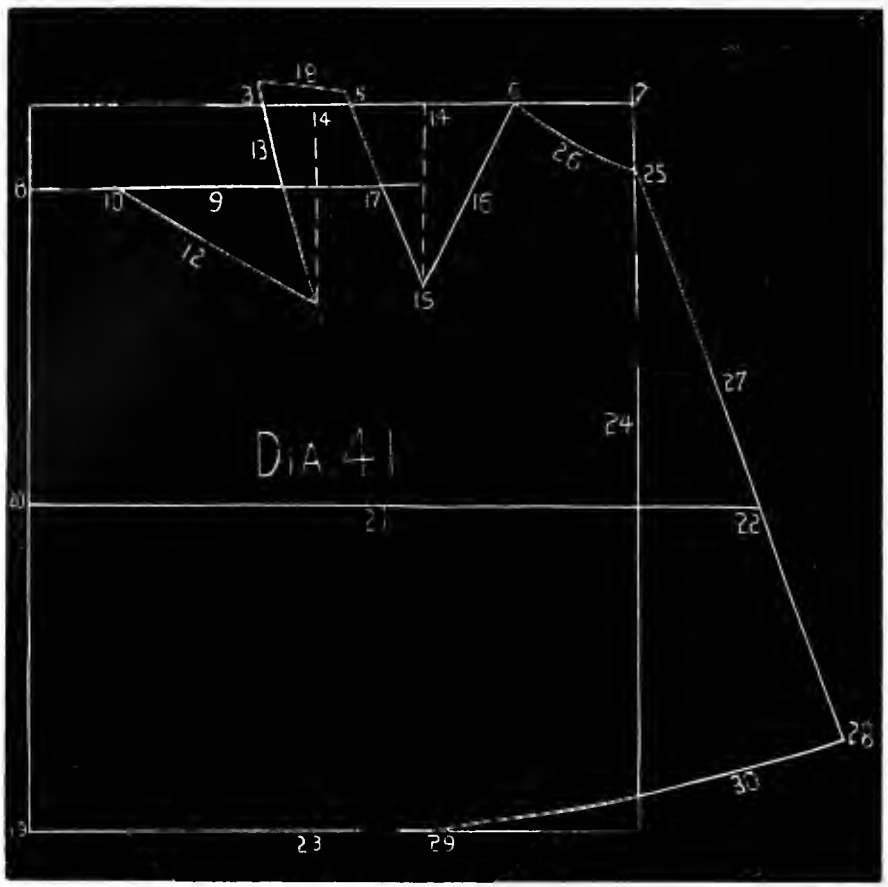
SPANISH CHOCKER COLLAR.



PARISIAN TAILOR RIDING TRAIN.



RIDING TROUSERS.



TWO DARTED SHOULDER CAPE.

Riding Trousers.

DIAG. 40.

Draw lines O and 2 at right angles; 3 is ⅓ of Hip measure from O; 4 is ⅓ of Hip measure from O; 5 is midway between O and 4; 6 is length from waist to chair above 5; 7 is 1½ inches below 6; square on 6, 7 and make 9 3 inches more than ¼ of the waist measure from 6; 10 is from 5 to 6. Place point R on sytem at 4 and curve smoothly into line 10. Place point M on system at 9 and draw 11 to 3; 12 is length from seat to knee from O; 13 is length of leg from O; 14 and 15 are each ½ of knee measure from 12; 16 and 17 are each ½ of bottom width from 13. The usual width for trousers being 16 knee, 15 bottom; 18 is from 4 to 15 point Y on system at 4; 19 is from 3 to 14 curved as shown; 20 is straight from 15 to 16; 21 is from 14 to 17; 22 is one inch more from 5 than 5 is from O. Now reduce line 8 to ½ the waist, by inserting darts as shown. Curve the bottom from 13 to 1 inch below 17 and 17 as in Diagram and the upper part is complete.

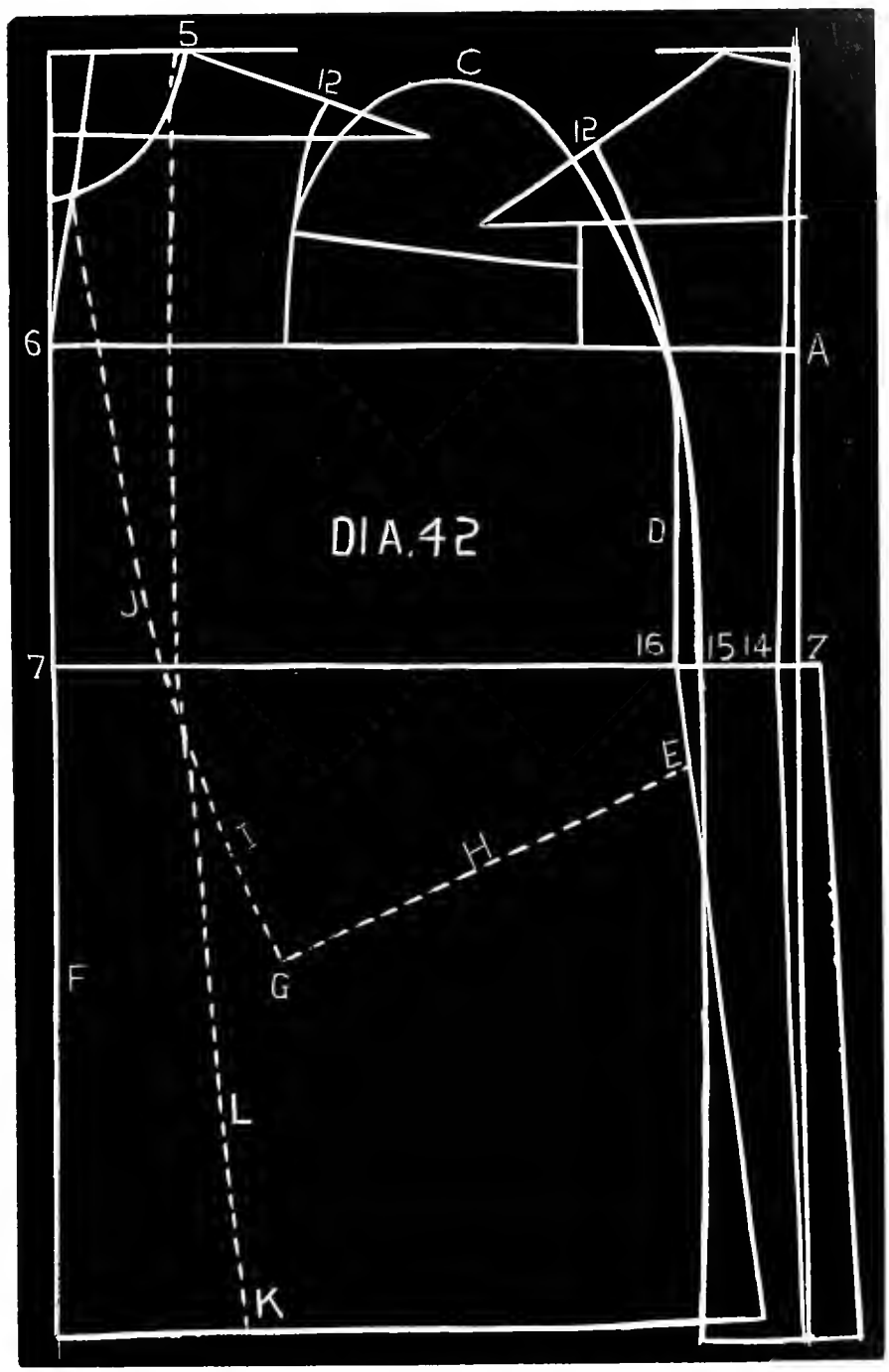
The Under Part.

DIA. 40.

Is illustrated by dotted lines from 23 to 28. Place point C on system at 4, crossing 22 and draw line 23; 24 is the same distance from 22 that 6 is from 4; 25 is sqare from 2; 26 is 4 inches more than ½ of waist measure from 24; 27 is slightly curved above 14 the straight to 26; A is 1 inch below 26, which gives the run of the waist. Reduce line 25 to ½ the waist by taking 2 darts as illustrated. 28 is 1 inch below 13, shape the bottom as illustrated by dotted lines and the Under-Part is complete.

Hints on Making.

Bear in mind the position the lady occupies when in the saddle, as that is the only position in which they should be worn, hence it will be necessary to manipulate the sides differently. The top sides should be fulled on at the knee, quite 1 inch for the leg that goes over the pommel (Usually the right leg,) and the under side fulled on a like amount at the seat. A portion of the seat and legs are lined



WING OF RUSSIAN CIRCULAR CLOAK.

with chamois, if made from cloth. The are generally finished with fly fronts, the fly extending to the leg seam. Eyelets are placed at the back so as to adjust them to the exact size of waist. The darts at the waist must all be neatly finished, either by covering with galoon or some other similar method. The waist bands are *never* put to the trousers. The *material* from which these are mostly made are stockinnette and elastic cloth.

The Measures.

First, measure from the waist to the full length of side desired. To get the length of leg, there are three very good ways, but the one most generally practiced is to ask the lady to sit down on a chair and then measure the distance from the waist to the chair, this gives the length of the body. Now deduct this amount from the side length and the accurate length of leg will be the result, the remaining measures are wasit, seat, size of knee and bottoms. Make the knee 16 and the bottoms 15 inches, increasing 1 inch in size for every 2 inches of bust measure, over 40.

Two Darted Shoulder Cape.

DIA, 41.

Draw lines 1 and 2 at right angles ; 3 is ⅓ of bust measnre; 4 is 1 inch from 3; 5 is 1-8 of Neck measure from 3 ; 6 is 1-9 of Neck measure from 5; 7 is 1-11 of Bust Measure from 6; 8 is 1-8 of Neck measure below line 2; 9 is square from 8; 10 is ¼ of neck measure from 8; 11 is the shoulder measure below 4; 12 from 10 to 11; 13 same length as 12 through 3: 14 is center between 6 and 7; 15 is shoulder measure below 14; 16 is form 15 to 6; 17 same length as 16 through 5, 18 same as Diagram; 19 length of back measure below 8; 20 is underarm measure above 19; 21 is square from 20; 22 is bust measure from 20 in ½ inch figures; 23 is square from 19; 24 is square from 7 to line 23; 25 is 1-8 of neck measure below 7; 26 point U on system at 6 to 25; 27 is from 25 crossing 22; 28 is 1 inch *less* than length of back from 25; 29 is 5 inches from end of line 24; find a *pivot* at 6 and sweep line 30 from 29 to 28. Lines 12, 13, 16, 17 are sewn together. *Fur* Capes are usually cut from this style of pattern. Increase to any length desired by extending line 27 and length below 19. The measures required are Neck, Length of back, Under-Arm and Bust which must be taken *over* the Arms.

Wing of Russian Circular Cloak.

DIA. 42.

Draw all lines same as for High Shoulder Cape Diagram 17. 14 is 1 inch inside of 7 for back seam; 15 is 2 inches from 14, for width of back; draw curved line from 12 at shoulder to 15 and straight down to length of skirt. Add 2 inches outside of 14 for pleats as shown. This completes the back. 16 is 1 inch inside of 15; curved line D as shown from the bust, connect line C 1 inch inside of 12 to the bust. Draw line F the length of skirt below 7; draw straight line from 16, crossing 6 inches below 15 to the length of skirt, connect the lines at bottom and the *Wing* is complete. The *Body* part is the same as for Dolman, Diagram 16. The wing is sewn to the back with the Side-form and the shoulder and neck are sewn to the back and collar at the same time as the fore-part. Distribute the fullness on line C the same as for a sleeve. Tabs should be placed about 15 inches from the bottom to secure the wing to the fore-part or otherwise in boisterous weather, these have a very "fly away" tendency. As we have previously stated, the under or body part is the same as the Ulster or Dolman, (Diagram 16,) either with sleeves or with the arm hole cut away as illustrated, but sometimes a strip is cut off the *fore-part* as from 5 to K (Diagram 42,) and this is secured to the wing, an opening left for the hands to come through, but this is only one of the *variations of style* that may be introduced. The dotted lines J, I and H shows another style which has found much favor, especially with ladies who objected to the weight of the *Russian Cloak*, whilst it also has a fanciful appearance which readily lends itself to various styles of ornamentation:

Wing of Dolman.

DIA. 42.

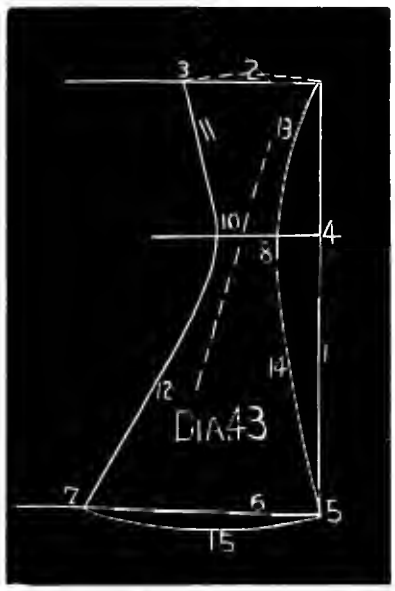
Is clearly illustrated by dotted lines J, I and H sames as described for Russian Cloak.

Columbian Collar.

DIA. 43, 44 and 45.

The collar represented by 43 and 44 is cut in 6 sections. 43 is the *frout* and *back* section and 44 the middle section and are drafted as follows:—Diagram 43. Draw lines 1 and 2; 3 is ¼ of neck measure from top of line 1; 4 is 3 to 4 inches from top of line 1 for stand of collar; 5 is 6 inches from 4; 6 square from 5; 7 is 1-6 of bust measure (over the

arms,) from 5. Draw line square from 4; 8 is 1½ inches from 4. 10 is 1-6 of neck measure from 8. Draw lines 11, 12, 13 and 14 with Sleeve curve. Round the bottom with line 15.

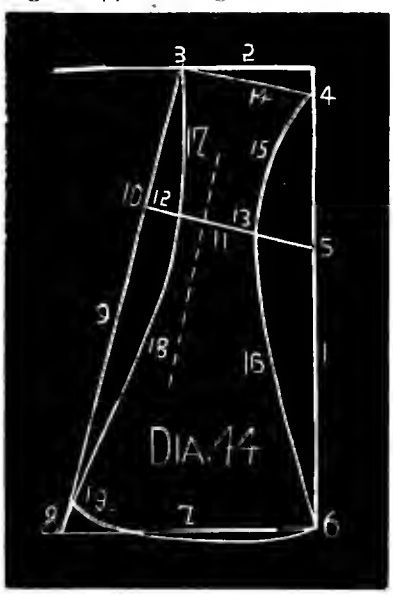


COLUMBIAN COLLAR.

Middle Section.

DIA. 44.

Draft same as 43 with the following exceptions: 4 is 1 inch down, 5 is depth of stand from 4, 9 is from 3 to 8, 10 is the stand from 3, 11 from 10 to 5, 12 is 1½ inches from 10, 13 is 1-6 of neck measure from 12, complete the outline by remaining numbers, same as 43. Lines 11 and 12, Diagram 43, and 15 and 16, Diagram 44, sew together.

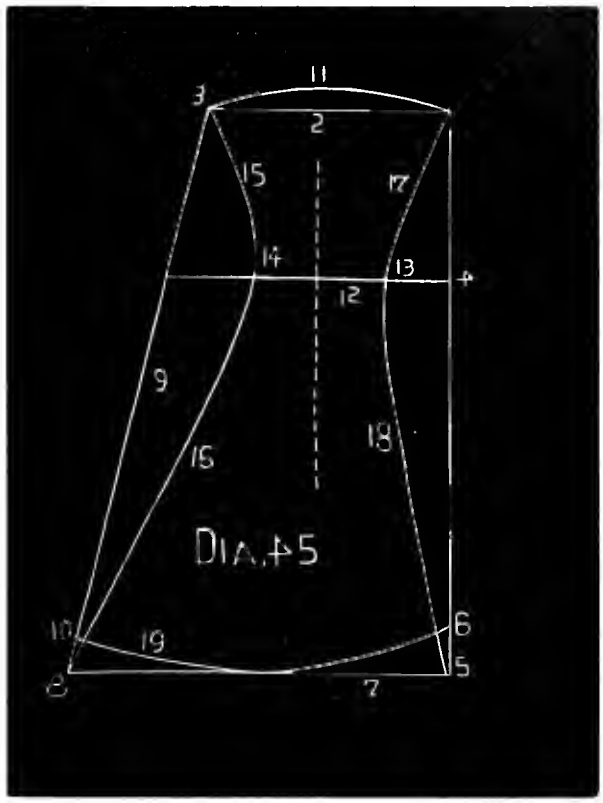


MIDDLE SECTION.

Columbian Collar in Four Sections.

DIA. 45.

Draw all lines same as Dirgram 44, with the following exceptions: 3 is ½ the neck measure from top of line 1, 10 is ¼ of the bust measure (over the arm,) from 5, 13 is 1½ inches from 4, 14 is ¼ the neck measure from 13. Complete the outline by 15 16, 17, 18 and 19. The seam is represented by 15 and 16.



COLUMBIAN COLLAR IN FOUR SECTIONS.

Dartless Princess.

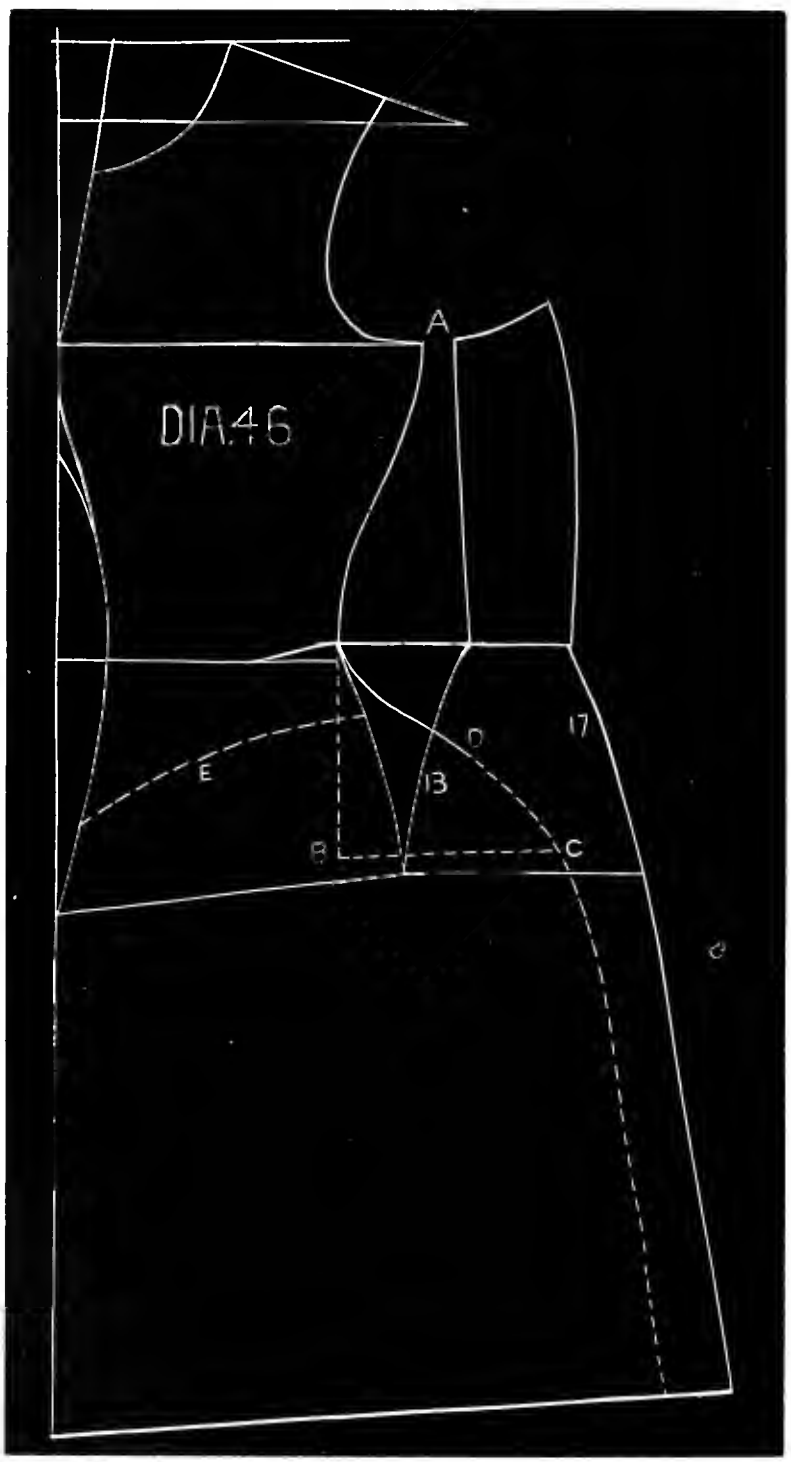
DIA. 46.

Draft Dartless Front and remaining pieces same as plain basque. Place Under-Arm Gore so that skirt lines touch about 6 inches below the waist with 1 inch space at A. Continue the front and line 17 to length of skirt. The back is the same as plain Princess.

Dartless Draped Princess.

DIA. 46.

Is illustrated by B, C and D. B is 5 inches below the waist; C is 5 to 7 inches from B, curve line D from the waist through C, as illustrated. The Under-Arm gore is cut seperately and the space on



DARTLESS PRINCESS.

line D from the waist to C is pleated on line 13 for draping. When draping is desired on one side only that side is cut basque shape as illustrated by dotted line E and the skirt draped up over the basque. This is only one of the variations of style which can be introduced, but which will suggest themselves to the cutter.

Riding-Habit Bodice.

DIA. 47.

It is a plain tight-fitting Bodice, the back and side-form extending to about 8 or 10 inches below the waist. The remaining parts cut sharp over the hips. About 3 inches below the waist at the sides and 4 inches in front carefully adjusting all the seams. In the *New Style* of *Riding Habit* the skirt is extended to 9 or 10 inches below the waist all around with the front slightly rounded at the bottom. The stand collar is used as shown in Diagram.

Seamless Princess.

DIA. 48.

Is so called because the front is on the fold of goods and the body and skirt cut in one piece. Draft *French Bias Basque* making front dart 1½ and the back 2 inches wide closed 6 inches below the waist. Adjusting skirt lines below the waist, letting them touch at bottom, 6 inches below the waist, allowing a space of 2½ inches at the waist as illustrated. Measure down length of skirt from waist of front and back and finish the back same as plain Princess. In cutting the material, lay the front on fold and open on the shoulder and under the arm. This pattern can be used for wrappers, tea gowns, etc. and furnishes wide scope for the designer.

Bishop Sleeves.

DIA. 49.

Draft plain sleeve and trace out the under part. Pin the upper part down on the paper and continue line 17 from 15 to 30 inches and place the elbow line of under part, the distance desired for width of sleeve. Draw line A as illustrated; B is the center of A. Use B as a pivot and sweep the top as shown by dotted line C, E and D are each 4 inches below the elbow, make the sleeve 2 inches deeper in center and connect with lines F and G.

Shirt Sleeve.

DIA. 49.

Is clearly illustrated by dotted lines H, I and J. H and I are the length of inside seam. Line J is sewn to a cuff about 2 inches deep.

Corkscrew Sleeve.

DIA. 49.

Same as a Bishop with following exception:—Trace line 30 from wrist to elbow and cut to elbow allowing ½ inch for seam. Lines 30 are sewn together and the material between is gathered into a space 2 inches below the elbow. By applying these principles any style of sleeve desired can be easily obtained.

Columbian Sleeve.

DIA. 49.

Is identical with the shirt sleeve, but is from 40 to 54 inches wide and pleated to about 6 inches above the wrist to form the cuff.

Draped Skirt.

DIAGONAL FOLDS.

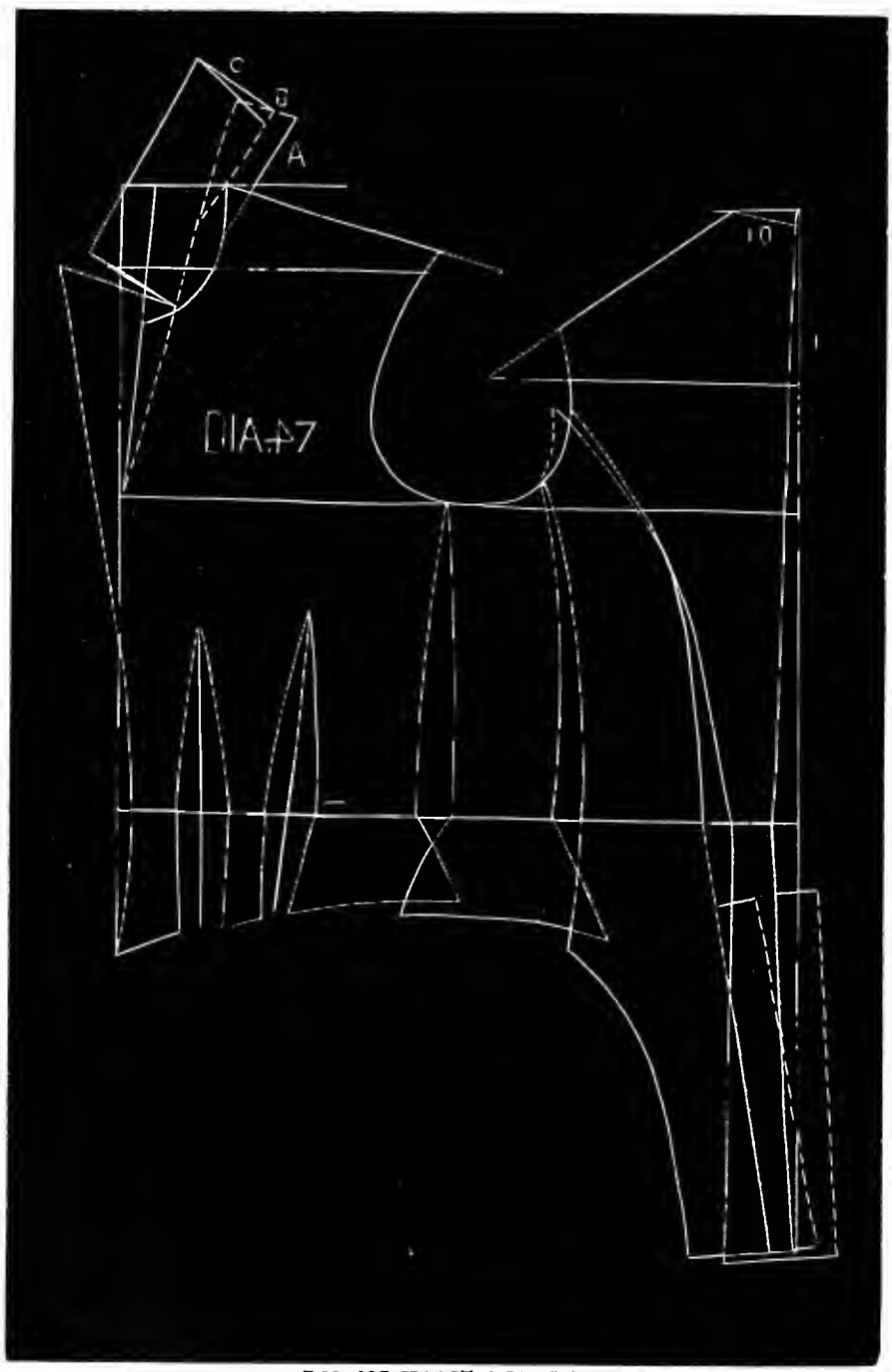
DIA. 50.

Draw lines 1 and 2 at right angles; 3 is the length of skirt: 4 is 6 inches more than waist measure from top of line 1, Draw line square from 4, to 3 inches more than length of back skirt, Curve line 7 to 3, 8 is 2 inches below 4. Use 4 as a pivot and sweep line 9, measure bottom of skirt from 3 and make 10 the width desired for skirt and draw straight line from 8 to 10 for center of back. We now turn to the waist. 12 is 2 inches more than ½ of the waist measure on line 2, 13 is 6 inches from 12. The diognnal folds are represenied by A, B, C and D, R is 1½ inches from 12, B is 1½ inches to the right of R and 1 inch below the waist, R, C, R and D are only a repetition of R and B. In forming the folds, B comes over A, C over B and D over C. The space on line 14 forms the pleaits in centre of back.

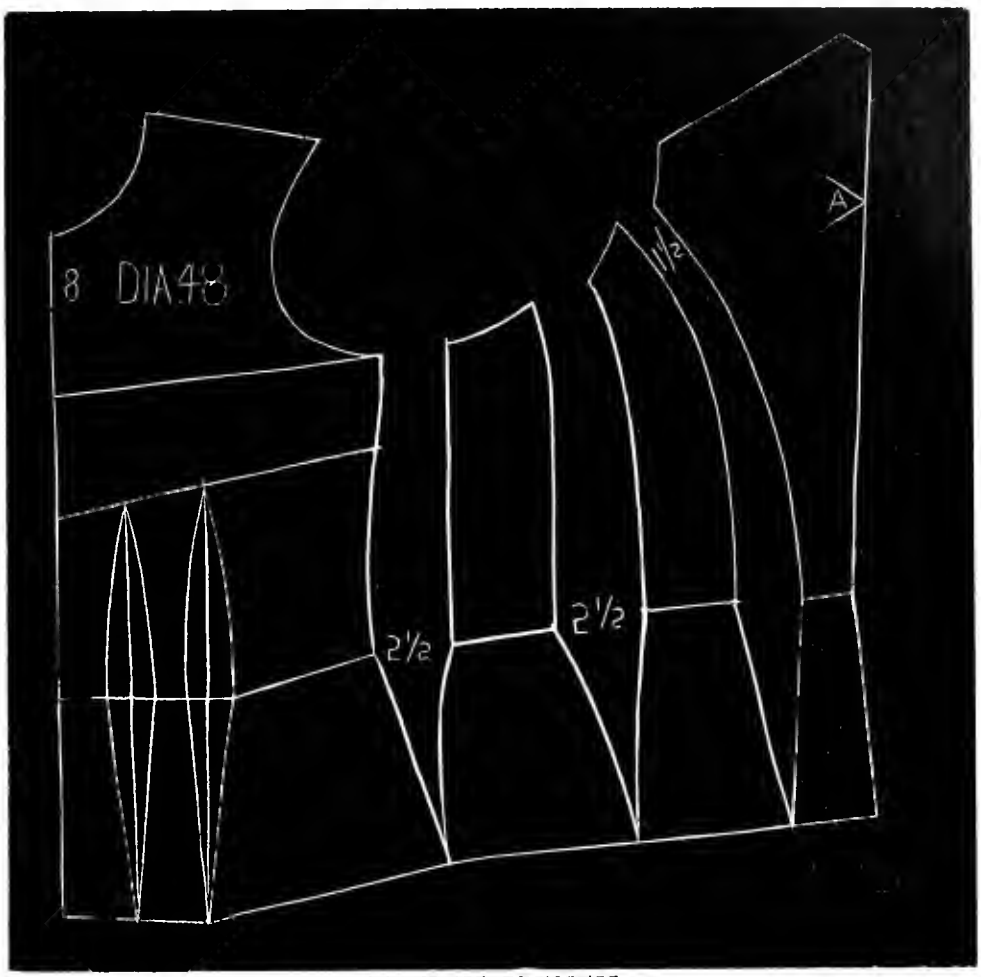
Plain Skirt with Shawl Back.

DIA. 51.

Draw lines 1 and 2 at right angles, 3 is 1 inch inside of line 1, 4 is ½ the hip measure from top of llne 1, 5 is 1 inch from 4, 6 is length of front skirt, 7 is 6 inches down to find the hip, 8 is square from



RIDING-HABIT BODICE.



SEAMLESS PRINCESS.

7, 9 is ½ the hip measure from 7. Draw line 11 from 5 through 9 to length of back skirt; Draw line 12 from 3 through 7 to length of front skirt, line 10 is the bottom of skirt. Make the space from 3 to 5 1½ inches less than ½ the waist measure, by inserting 3 darts as in diagram.

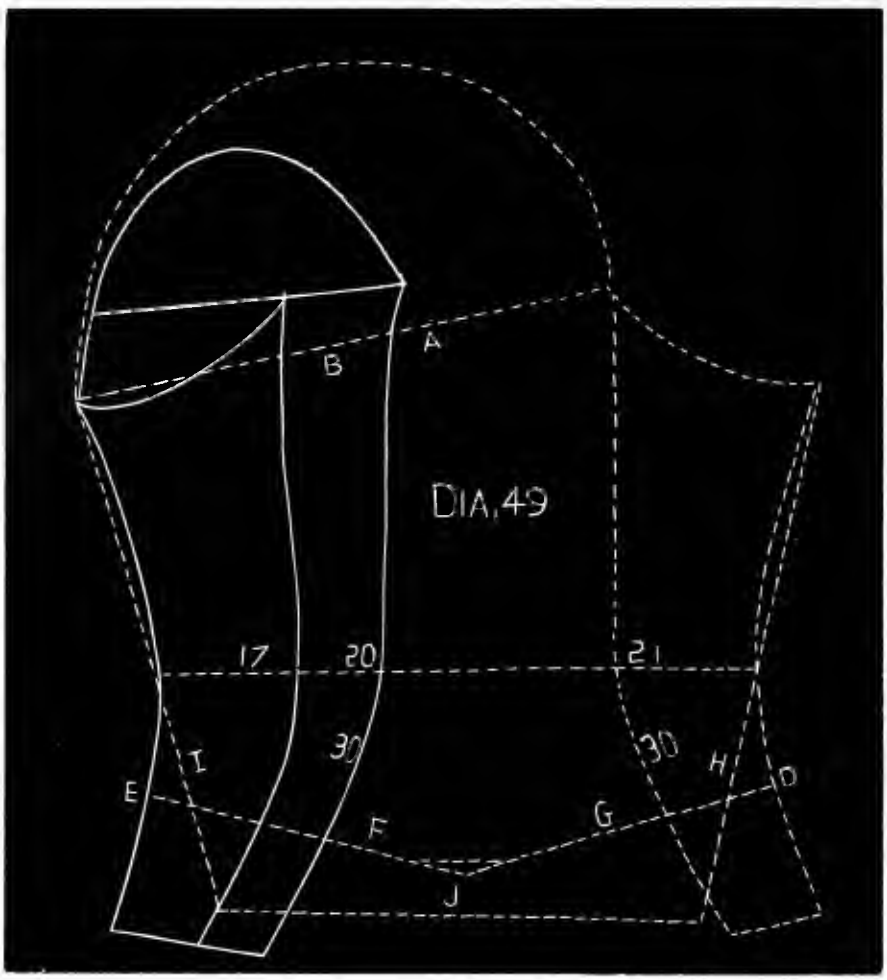
Shawl Back.

DIA. 51.

Fold the goods so that the straight and selvidge edge runs together as at A, when B forms a bias fold in center of back; E is the point of fold; C is 6 inches below E; D is the length of back below C. Use E as a pivot and sweep line F from C and line G from D to line B; drop 1 inch on B and draw to line G; the space on F forms the pleats. When the material is not wide enough to form the length of skirt, a piece is added below H. The measures required are *Waist*, *Hip*, length of *Front* and *Back*.

Hints on Making.

Fashion in ladies' garments is ever on the move; like the waves of the sea, it advances and recedes. Now going back to the level of former days and then starting afresh till it comes up to the height it had formerly occupied. The effect on the style of costume skirt has been very marked, but the *future*, as well the *present* styles can be easily produced by applying the principles as illustrated in our diagrams and which will readily suggest themselves to our readers. As it is our mission to keep them posted up to date and at the same time giving them the plan by which the fullness may be increased to any desired extent, Foundation skirts are for the present, seldom used. All skirts are now being made up lined throughout, a facing put around the bottom some 5 or 6 inches deep and in many cases braid is added just on the edge. A pocket is inserted in the right side and an opening termed a "plackitt hole," arranged on the left. The waist



BISHOP SLEEVES.

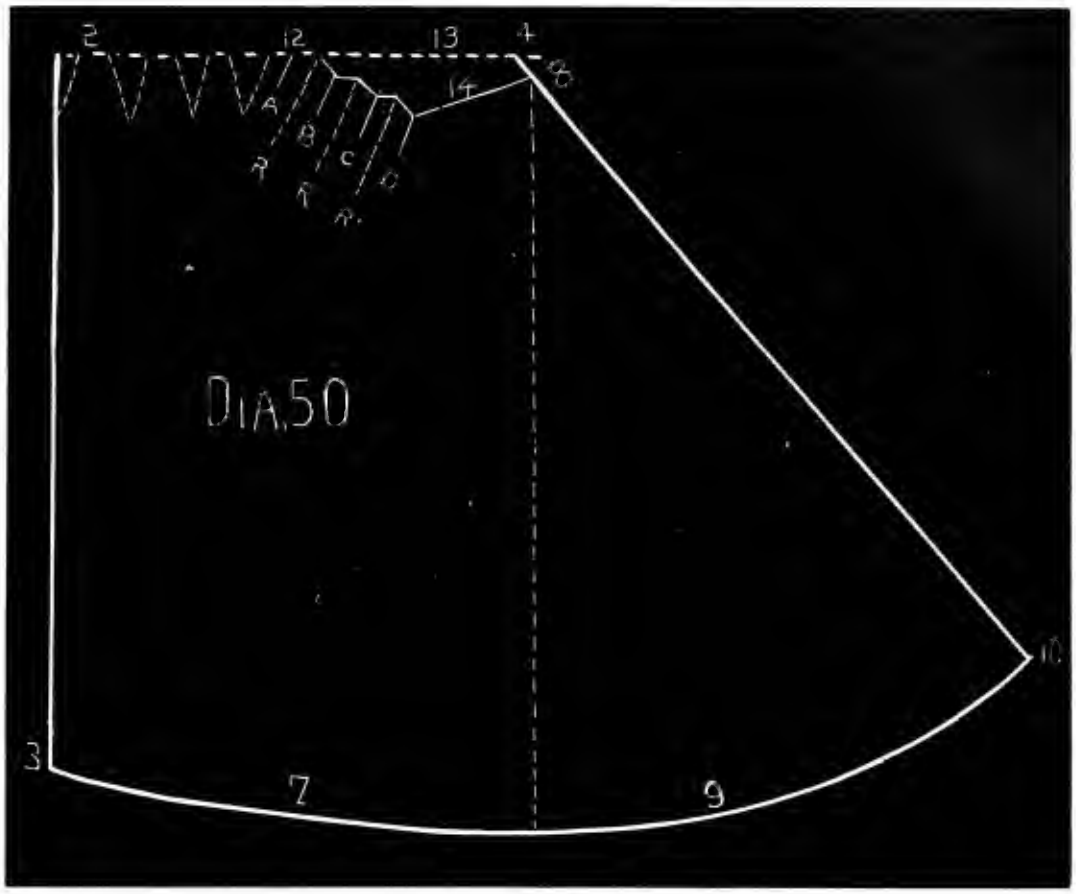
band is made up to the nett size of the waist and a mark placed in the centre of front, so that the skirt may be put on properly. Trains are becoming a thing of the past.

Drapery.

To drape a *skirt* well. is undoubtedly a work of *art* and inasmuch as each figure requires certain adaptations to make it the most suitable, it will at once be understood that any rules we may lay down are to be applied in a general sense, leaving the special application to the figure to the drapers judgement. The material has a considerable effect on the drapery, heavy thick material needs far less to form a fold than thin. The warp or lengthways of the material should always run down the figure; and if not wide enough to produce the desired effect, join some on either side, always avoid a seam down the centre of front.

Drapery consists of an artistic arrangement of folds and hangings and there can be no doubt that the best means of becoming proficient in this *art* is by experiment. The *foundation skirt* may be likened to the walls of a house, the *drapery* to the paper and pictures and other ornamentation hung upon them. Take the foundation and having put into the waist band, etc., arrange your folds of drapery on this till the desired effect is produced. There is no golden rule for this; nothing but practice and experiment can teach you how to drape artistically for all your customers, inasmuch as every figure has its peculiar feature, its points of beauty to bring out, its points of ugliness to tone down, in addition to which materials very considerably in the way they form folds, or in other words, drape ; so that what might be a good rule for one material or one figure, would not apply at all for another.

The following are the three styles of drapery viz :—1. *Vertical folds* or *Dress Kilt.* The artistic



DRAPED SKIRT.

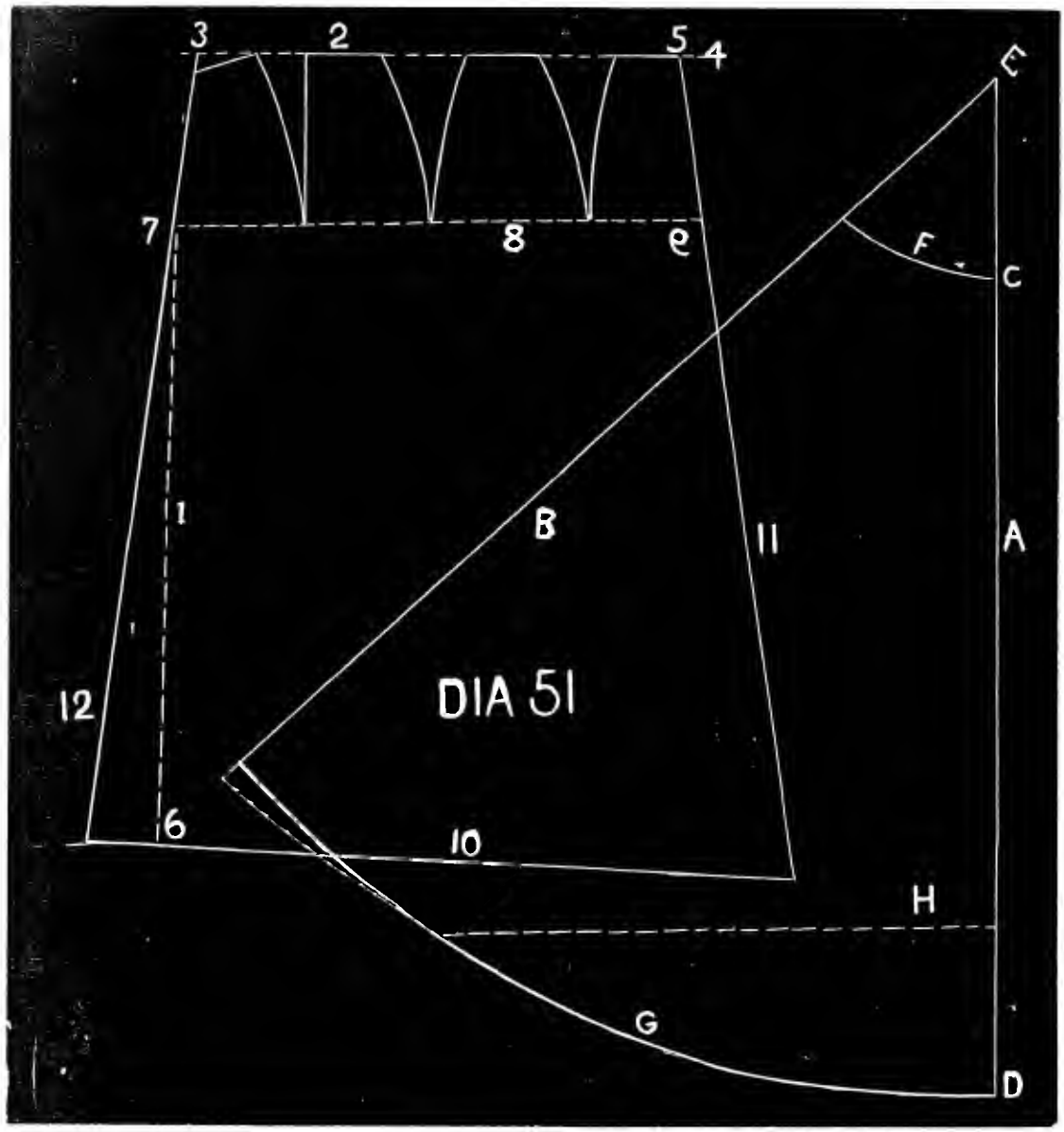
effect of this adds height to the figure and is generally a favorite style and is produced at the sacrifice of width, thus: suppose your *Foundation* skirt is 40 long and 2¼ yards round, your material would then be cut off in lengths of, say 42 inches, the extra 2 inches allowed for hem at bottom; these would then be seamed up till it was from 4½ to 6¾ yards round. The smallest quantity a kilt can be arranged from to look at all passable is double quantity, whilst for thin materials treble quantity will be needed. If the kilt is very deep it will be necessary to keep it in place by means of tape put about 14 inches apart.

2. *Horizontal folds* or *tucks*. To produce these extra length is required, the points below the folds would be exactly the same as the foundation, each fold would consume about 4 inches of length in a fairly good substance cloth.

3. *Diagonal folds*. These are produced at the expense of both length and width and are the most difficult to arrange for in any other way than by draping the figure or the dummy; but if it is desired to form some idea of the shape of the material required for this drapery, take foundation pattern, mark where the folds are desired and cut it across at each part so marked and allow 4 inches (or more) space between the parts; but this will only give a general idea and must be corrected by actual draping on the figure or dummy. In arrangrng drapery, always keep straight thread of the material straight down the front; in referring to this we are not ignoring the fact that draperies are often arranged on the bias, but the same rule applies. If it is to be arranged on the bias, see that the center of front forms the true bias. We will not dwell on this subject of folds, etc., longer, as any variety that may be introduced must come under one of the three heads: *Horizontal, Vertical* or *Diagonal*; and the same principles which govern them at one place, must be applied to produce them in another, in order to get similar effects.

The Combination of Material.

One of its special features is its giving consonance to the costume, a rule of *ornamentation* that should never be lost sight of; thus suppose the *bodice* has a *vest* in it, the *skirt* should have a panel of the same material as the *vest* at some part. If for a stout lady it could not be better than up the center of the front.



PLAIN SKIRT WITH SHAWL BACK.

A panel always appears to best advantage when is it of a richer material than the *skirt* itself. There is one remark we must not omit and that is: *never arrange* the *darkest* material to come at the bottom, as at a little distance the length of the figure terminates with the light part, which makes the figure appear very much stunted.

If it is *desired* to get the dark part at the bottom, this defect may be avoided by the introduction of a flounce or cross-way band along the bottom of the drapery, and so attracting the eye to notice it. These are *little points*, but it is in the *attention* paid to such trifles that ladies' tailoring becomes a *fine art*. Very much more might be written on the subject of *skirts* and *skirt drapery*, but we have already extended our remarks somewhat, this being a subject that is not so well understood as other branches of the tailoring trade, but a little practice and a little experiment on the lines we have suggested will soon simplify what may appear a difficult matter, and pave the way for success. We will now conclude this section by a few hints on

Back Drapery.

This is usually a full width of 54 inch material gathered or box pleated into the waist-band at the back, but the same principles apply to it as with the front drapery as regards folds, &c.

Ladies' Dress Bodice, from Checked Material. No Seams Allowed.

Many of the students who come to our Academy to study the Art of Cutting Ladies' garments, have been in the habit of taking out the ¾ inch suppression between the back and side form and as the material from which Ladies' garments are now being made have a distinct tendency to large patterns, we deem it advisable to show the variations necessary to meet such cases and facilitate the matter of matching. In garments from such materials, *fit* has occasionally to be sacrificed to some extent, so that *style* may be allowed full scope. Always use the French Bias Basque for front and take out 1¼ to 1½ inches inside of dot 6 in the back, but nothing between the back and side-form. The reason for this is: if any suppression were taken out, it would be found impracticable to match both the vertical and horizontal stripes; still, we wish it to be distinctly understood this method is arranged for the purpose of allowing check material being made up with all the cross-bars to match exactly, and not with the view of producing the most accurate fit. With these cautionary remarks we will proceed to give a few hints on

Cutting and Making.

Allow *no seams* on the pattern: the leading feature to be studied in making up is, that the pattern shall match at all the various points to a nicety. Lay the back pattern on the bias, and baste all round, then cut out, allowing seams; now turn in the back just to the mark and lay it on the top of the side-form and so get it to match every bar and cross bar and when in that position fell baste it from the outside, which will then leave a row of straight stitches on the wrong side and which will clearly indicate the place where the seam must be sewn. Never cut the goods on the double; each part must be carefully adjusted to the parts adjoining. We have indicated the most effectual lay of the pattern on the material, cutting through the perpendicular lines on the back seam, but arranging the front to run with it, as that is the only way of getting the pattern to match down the center of front.

Colors to Suit Certain Complexions.

For our purpose we will divide the complexions into two classes, the dark and the fair, or the brunette and the blonde. As a general rule it will be found reds and yellows suit dark people best, and blue is the color which shows off the fair beauty to the best advantage. Black, white and grey suit all people. A soft deep black, such as velvet, will set off a blonde; whilst a bright black, such as black satin, will set off the brunette. White, and all those colors which reflect the most light, have the effect of making people appear larger than what they really are, whilst black, and all colors which absorb the light, make people look smaller and consequently a stout person would appear to best advantage in a black dress of dull material, whilst on the other hand, a little women would be seen to best advantage in a white dress made from some brilliant material.

Cutting the Garments from the Cloth.

In our former lessons we have devoted our attention to the scientific features in draughting out the pattern, but as there are several points to be observed in cutting a garment from the cloth, we will turn our attention to this in the present lesson. The lining should be cut on the crossways, being careful that the waist line of pattern runs with the grain or thread of the lining. Trace all the seams carefully, then cut out, allowing ½ inch seam outside the tracing. The first thing to be seen when unrolling the material, is: has it a *way* of the wool, or a *pile* on its surface, and if so, to carefully arrange all the parts of the lining, so that the pile or wool will run down. When the material is single width, and there is a way of the wool, the length must be cut off, and then laid on the top of the material again, so that the *pile* may run the right way on both pieces or sides, which it would not do if it was merely folded back over. This matter of the pile appears very simple, but we have known cutters after 20 years of practice err in this direction so that especial care must be taken.

In cutting a garment from *check material* that is desired to match, ¼ to ⅓ more goods will be required as each piece must be cut out separately.

A Few Hints on Making.

Having cut out our garment, the next thing is to make it up, so if you will follow us to the workroom, we will explain the principal points to be noticed in making *Ladies' Garments*. The first thing we do is to baste the lining to the material, this is done with baisting cotton with stitches, say 1 to 1½ inches long. The lining should be fulled ½

inch, from 2½ inches above, to 1½ inches below the waist. The next thing is to baste the seams together; *always* baste from the waist line up, and from the waist line down, being careful that all points touch at waist and arms eye; in basting the side form to the back, always hold the back piece towards you; take one stitch at a time and baste *closely*, so that no possibility exists of the stitches opening, or, as it is called in the trade *"grinning."* Now stitch up all the seams except the "Under-arm Seam." The next point is the *pressing*. A good sharp iron should be used, and our advice is: *Press* as you go and press *thoroughly* whilst you are at it. Press the seams *first* by running the iron along on either side, then just dip the fingers in some water and run them lightly along the seam opening it as you do so. Now open the seam with the iron and see that it is pressed quite flat. If the material is very thick and stubborn, a *very little* soap rubbed lightly on either side of the seam will facilitate the press and enable a good result to be got far quicker than without its aid. Speed in pressing is *fatal* to success. Having pressed the foreparts, put on the bone casings, if any bones are to be inserted, and sew to the seams on either side; they should not come higher than the top of the darts at any point, nor more than 2½ inches below the waist in a long basque. It is best to leave the casing loose for ½ inch at the top and it must always be put on *very full* over the waist. Now take the bones, round the ends and make holes at top, bottom and center with a *red hot knitting needle;* put them into the cases *as long as possible*, so that they may force the outside of the garment into a hollow. They should be fastened at top, bottom and centre through the holes previously made. Both sleeves should be basted in and a collar basted on and the garment is ready

To Try On

Though, be it noticed, this is not demanded or necessary on account of the *fit*, but more to have the customers' particular fancies infused into the garment as it is proceeding. If any alteration is necessary, be sure and mark it by a distinct method, so that you will leave nothing to memory.

Fire and Water and the Pecularities of Materials.

Fire and *water* are probably the most powerful servants the world possesses, working marvels of speed and powers in ways too numerous to mention, and if tailors and dressmakers would avail themselves of their use, they must make a study of their pecularities and how they operate on the various materials they have to deal with; if they do this, and become masters of the art of manipulation, they will be able to produce results quite as marvelous as can be produced by the same agents in other spheres. Our present article will be devoted to the way experience has taught us to use the iron, and to place before our readers those *little observations* which are apt to be thought lightly of by the inexperienced, but which, if not acted upon will bring serious results.

Velvet.

The proper way to press *velvet* is to place the iron on its end and pass the *velvet* over the iron, whether for stretching or pressing and *never* pass the iron over the *velvet*, because if this were done, the *pile* of the velvet would be crushed and the appearance spoiled. *Velvet* which by accident or ignorance has had the pile damaged in this way, may be restored by getting a very sharp iron, putting a very damp cloth upon it and placing the velvet uppermost. The driving power of the steam raises the pile and so brings back its former beauty.

Velveteen and Plush.

Can be treated in the ordinary way, the only precaution necessary being that the iron shall not be too hot, as it is very likely to color it.

Gold Lace and Braid.

Should be pressed without any moisture whatever. It should be pressed more by weight than heat, for if a hot iron is used and it is kept on too long, it will very likely discolor it

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MacIntosh Goods.

May be pressed by a warm iron and then made to lay flat by beating down. It would not do to use the driving power of steam on this or the rubber would be damaged and so the waterproof feature spoiled.

Leather and Fur.

As a general rule it should not be touched with a hot iron, so that if there is either a fur lining to a garment or leather pockets, it will be well to re-

member this and put all the pressing into the garment before the lining or pockets are put in.

Silk Facings, Etc.

Silk such as is used for facing, must be very carefully handled with the iron for if it is pressed in the ordinary way it will glaze very quickly and also mark through, so that special precautions must be taken to avoid this, which can be done as follows:—Get a piece of *alpaca* and put it over the part to be pressed. Put a fairly thick piece of woolen cloth on the top of that and then a piece of Silesia on that and press through the lot. This will avoid any marking and the *alpaca* will take all the glaze and the silk will be pressed well.

This concludes the special provisions for the peculiarities of materials as far as they suggest themselves to us as affected by fire and water. Possibly there are some we have omitted, but if our readers will observe those to which we have referred, they will be able to deal with the most important. This subject will doubtless bear different treatment by different men, but that is only to be expected, for on this subject, like any other, it is only natural that there should be many minds.

Trimming.

Always bear in mind the class of customer the garment is for and trim accordingly; always endeavor to trim harmoniously; that is let the pattern of the buttons agree with the braid, the braid be suitable for the material. Use the utmost care in matching every item—buttons, silk, twist, pockets and linings, must all be carefully considered; the trimmer must be in earnest about her business, take a pride in her calling and she will soon acquire such a proficiency that use will become second nature. Sometimes the garment to be trimmed is so peculiar in color or mixture that to match is quite out of the question. As a general rule, it will be the safest to make the groundwork of the pattern the color to be matched. In order that we may explain this matter a little more fully we will deal with

The Science of Color

as at present understood. The study of color in all its applications is very vast; but, to describe it briefly, color depends on light. White light produces all the colors of the spectrum when analyzed through the prism. There are *seven* of these which can be easily memorized by the following meaningless word, viz: *vib-gy-or*—Violet, Indigo, Blue, Green, Yellow, Orange, Red; of which three are called primaries, they not being producable by any mixing of the others. These three are Blue, Red and Yellow.

In white light, blue constitutes half, red rather more than a quarter and yellow rather less than a quarter. Each color has a complementary composed of the remaining parts of white light and this complementary is of the *first importance* in the combination of colors. The complementary of red is green. The complementary of Blue is Orange. The complementary of yellow is purple. The complementary of green is red and russet. The complementary of orange is blue and olive. The complementary of purple is yellow and citrine. Black, white and grey are neutral shades, going well with any color. Black deadens and white brightens any color it is placed by the side of. In arranging a costume, it should be done, so that harmony—either of contrast or anology prevails. The combination of complementery colors is called the harmony of contrast; the harmony of analogy consists of the combination of different shades of the same color, thus; a dark brown and a drab, or a crimson and a pink, and so on.

We trust this brief allusion to an important subject will to some extent assist our readers and friends and point out this as a fitting subject to study if they aspire to eventually become

Artist Dressmakers and Tailors

In *deed* as well as in name. Certainly if they grasp the important principles to be deduced from a study of *art* in *colors*, they will not only be better dressmakers and tailors, but it will open and expand their minds so that they will mentally revel in the beautiful combinations nature produces with such unerring skill, as she alone

Writes the True Fashion Journal

Of each *Season* by the colors she strews all over the earth, so that when they gaze on the garden or the landscape, they will becompelled to look beyond nature's works to nature's God.

Easy Method of Cleaning.

A few hints on methods of cleaning we have used sucessfuly, together with other methods which have come under our notice from various sources will prove very useful to the cutter.

Amonia.

Is now in general use and is a very powerful agent in removing grease and most all kinds of dirt and stains, and the smell it leaves behind soon evaporates and is not unpleasant. As it effects the color in many instances, it is advisable to use it only on black, white, grey, dark blue and similar colors. Rock amonia is the best form in which to purchase it. It should be diluted in water and applied to the garment by means of a cloth pad made of similar material to the garment to be cleaned and whenever possible, it should be of the same color.

Benzine.

Is another preparation we have found wonderfully effectual in removing the most obstinate stains.

Ox Gall

is a very effective cleaner and is generally supposed to revive the color of black goods; if it is not fresh, however, when used, it is apt to leave a disagreeable smell behind.

Turpentine

Is generally looked upon as *the* agent for removing tar, paint, etc.; but of all the agents we have tried in this direction we have found none to equal

Chloroform

Since it may be used on the most delicate colors satisfactorily, and as it evaporates very rapidly, there is not the slightest smell with it, but it requires using with care and is expensive. *Grease* may often be removed by the use of a hot iron and paper, which will dissolve and evaporate it; hence any of the spirts we have previously quoted will greatly assist.

Oxalic Acid

Is especially good for removing iron-mould, rust, wine, fruit and in fact almost any stain from white goods, whilst

Salts of Lemon

Is the recognized agent to remove ink stains; but as they are very powerful in the effect they have on colors, they should not be used on any but white goods. The best method is to dissolve in luke warm water; let a drop rest on the spot so as to saturate it for a minute or so and then rub it.

Soap and Water

Are the most generally useful. This method is simple, inexpensive and unaccompanied with any of the risks of injuring the color incidental to the use of chemicals and should be always tried before resorting to the more powerful agents which often injure both the color and fabric of the garment.

How to Clean Riding Habits.

There is but one way to clean a riding habit properly, namely; to dip the skirt into a bucket of clean water, wring it out and repeat the immersion, and wringing if necessary until all stains are obliterated. After the last wringing the skirt should be carefully hung upon the line and wrung at the bottom from time to time. When nearly dry it should be laid flat on a clean table and carefully ironed over. Skirts mounted with leather may be washed, keeping the leather out of water.

Stains upon the body of the habit can easily be removed by applying some water in which a little amonia has been dissolved, a sponge and a clean water brush will do the rest. If the habit is of a *light* color, it is best not to use amonia.

Easy Method of Waterproofing Cloth.

For waterproofing cloth : 4 ounces of powdered alum, 4½ ounces of sugar of lead; dissolve in 3 gallons of water and stir twice daily for two days. When perfect subsidence takes place, pour off the clear liquid only and add to it 2 drs. isinglass previously dissolved in warm water; take care to mix it thoroughly. Steep the garments in this mixture for 6 hours, after which hang up to drain and dry. Wringing must be avoided.

Three Laws of Beauty.

The three laws of beauty are unity, order and proportion and it may be of both interest and service to our readers to study the following description of

A Perfect Woman

which we take from a *Boudior Manual*, by Zoe. Hamilton. It contains much that is useful to the Ladies' Tailor:—The Medicean Venus is 5 feet 5 inches in height and this is held by sculptors and artists to be the most admirable stature for a woman. As for coloring and shape, here is the code laid down by the *Arabs* who say that a woman should have these things: *Black*—hair, eyebrows, lashes and pupils; *White*—skin, teeth and globe of the eye; *Red*—ton-

gue, lips and cheeks. *Rouud*—head, neck, arms, ankles and waist. *Long*—fingers, arms and limbs. *Large*—forehead, eyes and lips. *Narrow*—eyebrows, nose and feet. *Small*—ears, bust and hands.

For a woman of 5 feet 5 inches, 138 pounds is the proper weight. With arms extended, she should measure from tip of middle finger to tip of middle finger, just 5 feet 5 inches exactly her height. A woman of this height should measure 24 inches about the waist and 34 inches about the bust. The length of her hand should be a tenth of her height and her foot a seventh.

Comparative Measurements.

The Venus de Medicis and the Mediceau Venus are the statues that have charmed the world for ages and have been looked upon as masterpieces of art, or in other words

The Highest Ideals of Proportion

That sculptors have ever produced and as some papers have been printing facts about the "perfect woman" physically considered, we give the following list of measurements of the

Venus de Medicis

As compared with those of *Mrs. Langtry* which will prove most interesting. An artist of London, supplies the comparative measurements of the Venus de Medici and Mrs. Langtry, two types of the ancient and modern world. The height of these two beautiful women, the one in flesh and blood and the other in marble, happens to be the same, viz. 5 feet and 7 inches. Hence the two may be taken as illustrating the difference of ideal physical proportions of the ancient and the modern. Where and how the measurements of Mrs. Langtry were obtained we do not know, but we have no reason to doubt their correctness :—

MRS. LANGTRY.		THE VENUS.	
Height	5 feet 7 inches.	5 feet 7 inches.	
Across the Shoulders	15 inches.	16½ inches.	
Bust	36 "	38	"
Arm	12 "	12	"
Thigh	24 "	24	"
Calf	12 "	12	"
Neck	12 "	13½	"
Hips	45 "	42	"
Length of Leg	28 "	32	"
Waist	26 "	...	"
Length of Arm	26 "	28	"
Ankle	8 "	9½	"
Foot	8 "	...	"
Face	7½ "	...	"

Doubtless there are millions of beautiful women who do not come very close to either, but taking Mrs. Langtry as a type, it appears that the modern runs less to shoulders and more to hips than the woman of antiquity. On the whole, the modern woman appears to be less muscularly and more voluptuously formed than the ancient.

Foundation of Success.

We will now draw to a close with a few words of advice to the young beginner. As a young cutter, remember you are laying the foundation of your future career; the starting salary is of no consequence, if by accepting a low salary you can be initiated into the mysteries of your trade, never look upon it as a sacrifice; never be afraid of work; make your profession a study; give it your first attention; if you would be self-reliant and independent, you must acquire a thorough knowledge of the *Parisian Tailor System* and master the contents of this work which is the *best investment* you ever made if you only study it, for no matter how many *banks fail*, nothing can take away your *trade* from you; therefore concentrate all your energies on it; be determined to be first-class; aim high and you'll strike high; value your reputation, your character as a pearl beyond price. Learn to love your calling, a profession which took its start in the *Garden of Eden?* When, as we read in *Genesis III, V, XXI*, "Unto Adam also, and to his wife did the Lord God make coats of skin and clothed them." Never do a duty in any but the very best way you can; exhaust the whole of your resorces, never mind the payment; for in bringing all your powers into play you are expanding and developing them and so increasing your own capabilities. Shun temptations, persereve in the right and in the long run, sooner or later, you will make your mark. Success will be yours, and you will find that in honoring your profession, it has honored you, and you will reap a commensurate golden harvest. When will you start?

Conclusion.

This work has been written with the view of helping the young beginner to progress by easy stages and to stimulate the study of *Art* and *Style* in dress. Ladies' Tailoring is a profession second to none and requires as much skill and taste as the cutter can possess to fit the human form with elegance and grace. The *Parisian Tailor System* of cutting is of vital importance towards success in cutting, as it combines both *style* and *elegance*, with sufficient elasticity in its lines, so that it can easily

be adopted to suit every variety of shape or form—whether tall, thin, short, stout, stooping, over erect, square or sloping in the shoulders, full or flat in the back, prominent or contracted in the chest, or any other peculiarity. While it is important that we succeed in fitting these different forms and infuse a good style into their garments, we must cut and make them, not so much to please ourselves, as those who entrust their orders to us. In treating of a subject of such vast importance as *art* and *style* in cutting ladies' dress, we feel how vast is its scope and when we consider the millions who are engaged is the adornment of the female form we are lost in wonder. It is no light task to grapple with a subject that is of interest to all womankind, for each and every one has something to say upon this matter; for it is well known that ladies make a study of dress; they read about it, they write about it, they think about it, they talk about, they attend public institutions to look at it, they work for it, aye and aften deny themselves the common necessaries of life to procure it. It is not part of our duty here to condemn all this. Our object is rather to show the cutter who hopes to become first-class at this branch of tailoring, the necessity there is for appiication and study, to become acquainted with science in all its teachings so as to apply it to his calling. In conclusion we will only remark that the cutter who cannot, by the system and measures alone, and by means of the same, open any fashion Journal and correctly reproduce any design to said measures for any garment, *does not* unnerstand the Parisian Tailor System, or genuine science of garment cutting; and would do well to begin again with the Instruction Draft, the Alphabet of said science.

Respectfully,

P. A. FOURIER, Philadelphia, Pa.

Miscellaneous.

In getting up a work on Ladies' Tailoring, there are many little things, which, though useful in themselves, cannot be properly classified under any of the previous sections, so we purpose dealing with such in this Section. We treat first of

How to Take the Pattern of an Old Garment.

This is essentlally the Dressmakers' method, who makes not the slightest claim to scientific knowledge; but it has also to be resorted to by the best of cutters, so that although extremes meet, yet there is a marked difference in their methods of doing the same things. The former slavishly follows the run of every seam, whilst the cutter merely takes the essentials of fit from the old garment, and then goes to work to infuse as much art as he possibly can, so as to, as far as possible, bring out the points of beauty, or tone down those prominent features which would detract from the grace of the garment on the figure. The exact method they each use, however is as follows:—The dressmaker takes her pattern garment and pins paper on each part, and by placing it over the knee she is enabled to get the exact shape, and then by allowing seams on all sides, she can thus produce a *fac-simile* garment. And it would be idle for us to say the method is not successful, as we have seen some first-class results produced in this way. In contrast to this, however, we will show

The Tailor's Method,

As adopted by a well-known Tailor of this city, as follows:—Whenever a garment was ordered which he was unable to measure the lady for, he would send the old garment to a firm of bust makers to have a dummy made to fit the bodice, by which means he would be able to successfully cater for the wants of that particular customer without a try-on, even if she were in the Antipodes, as he would for all practical purposes, have her duplicate to try on as many times as he could wish. This method of course, entails an extra cost, but as the bust would be always ready for use at any time, the first cost would be the only one, and would be of use for every kind of garment. Another plan is to fit the old bodice on a dummy of figure as near the same size and shape as possible, and pad it up to the bodice wherever the figure is lacking. Still *another* method is to lay down the garment so that each piece lies flat, and take a tracing of it by means of a *pricker* in a similar manner to the Dressmakers' method, but this requires practice to do it successfully. The next detail we will notice is

Swiss Belts.

These are very popular at the present time. The ordinary close fitting bodice or jacket pattern is taken, and the outline of the belt is then marked as much above and below the waist as may be desired; care must be taken to avoid getting it too hollow at top and bottom of the various parts, or there will be a peak at the seam. These belts are made up with bones under the various seams as for a bodice, which will necessitate the lining being put in extra long. One dart only is taken out in front,

which will be found quite sufficient. We will now proceed to take a glance at a few of the *defects* frequently met with and foremost amongst these we must place

Creases at the Waist

And just over the Hips. These arise from various causes, which may be briefly summarized as follows: 1—Too tight over the Hips, causing the garment to ride up at the waist. 2—Linings put in too short over the waist section, thereby keeping the garment from falling naturally into its place. 3—Defective balance, such as a short back. In either case, of course, it will be necessary to consider what is the cause and remedy accordingly, the remedy in each case suggesting itself, for, as has been well said, "A knowledge of the disease is half the cure."

It is not our intention to give remedies for the various defects, beyond pointing out that *shortness* produces a *drag*, and length a falling away; too much width produces vertical folds, and too much length horizontal folds. Extra suppression at one part causes fullness at another, and that probably the most fruitful source of trouble in coats, &c., is a *short collar*. These are a few general principles which will help the cutter to think for herself and solve the why and wherefore of the many defects she meets with.

The Nine Points

Always to be noted in fitting are:—1. Collar at back. 2. Top of side-seams. 3. Waist, back and sides. 4. Pleats. 5. Sleeves. 6. Collar at side and opening. 7. Shoulder. 8. Front of scye, breasts and bottom of forepart. 9. Run of front.

Cutter and Employer.

Nice points are often raised in the course of business as to how and where to draw the lines defining the duties of foremen or managers and cutters, and also the true relationship of each to the other. On the very threshold of this we are met point blank by the fact, long established and ever unalterable, that no definate rules can be laid down beyond *these*, and down we lay them unhesitatingly. Good conduct, good breeding, consideration for each others' feelings and difficulties, coupled with a resolution on the part of both to add to the comfort of the other. *Technically*, these are not very business-like rules, but *morally* viewed, they are as important as they are necessary. As a motto it must be borne in mind that each establishment acts on its own custom. For instance, in one the cutter will be asked her opinion on the purchaces of a season's goods; in another she is not consulted. These, perhaps, are the rules of each place—no slight is intended. Buying is undoubtedly the manager's department, and if a cutter is consulted, it is by courtesy and not by right. Temporary differences often, as we know, arise from trifling breaches of cutting room etiquette. If the matter be a delicate one, a little forbearance in approaching it and a gentlemanly way of putting things will invariably save a breach.

A Word to Both.

The following summary, like the preceeding lines, may seem trivial. Let it appear so. Few things could be great but for the little ones which make them. The largest trades are the outcome of harmonious co-operation of trifles; and the less each intrudes on the allotted department of the other the better. If one thinks the other at fault, first with marked quietness and in the best spirit possible, go and ask for a full explanation. We know the usual mode is for an independent cutter to make a furious rush at a supposed grievance—a separation being the result. Impetuous foremen too, as a rule, carpet the cutter, and begin to blame in tones of high authority, assuming the cutter is guilty before she has had a chance of giving an answer. If, after due inquiry, explanations are not satisfactory, then lay down the law as strongly as you like. Whenever possible let *one* and not *two* attend to the wants of a customer. Two cannot sell.

Two Cannot Try-On.

We do not here purpose laying down rules of any kind for *this*, the real art of high-class tailoring. All that has to be said here is this:—Always, when possible, the person who for the time being is responsible for the try-on, ought to be *alone* with the customer. It is a misery and a misfortune that foremen—non-practical, more than practical—managers and even ordinary countermen, insist on superintending the cutter, or at any rate of being present when she is trying-on. We have *three* reasons to *urge*, and very *strongly* against this; they are:—1. That as a rule it is neither considerate towards, nor agreeable to the customer. 2. It is very disagreeable to the (for the time being) most important

personage in the transaction—the cutter. 3. If she be a quick, clever and nervous person, she will be embarassed—it is bad for the garment being so tried on.

Management of the Workroom.

The human race has been constituted by an all wise CREATOR of different dispositions and temperaments. Probably there are no two individuals *exactly* alike in this respect; and, no matter how small the number of employes with whom we have to deal, it is sure to show itself. In this particular sphere then, which is the best way of coping with it?

To be successful, three qualities are *absolutely* essential: Evenness of temper on your own part; firmness, and perfect fairness to all; always avoid the slightest semblance to favoritism. If occasion arise to make any complaint, or reprove anyone for misbehaviour, never do so before their shopmates. It is always a mistake to take this step. Far better, rather, to send for the offender into your cutting room, and there quietly point out the error, firmly and quietly intimating your views on the question. Given in this way, it is almost sure to be effective. Always listen attentively to any complaint or request that may emanate from those under your charge, and give it your best consideration. Be perfectly firm, yet just toward them and let them understand that you are master; for such the forelady or cutter should be, even if not their employer. We have opened out a very wide subject under this head, capable of occupying entirely a separate volume, if fully dealt with. And now by the way of

Closing Remarks

We will say that what we have rather aimed at, has been, in simple and practical language, to lay down rules that may be adopted, with but little modification in any cutting room in the world.

This brief allusion to an important subject must suffice for this work and that it may bear much fruit and at least be appreciated by our patrons and friends, is the parting wish of

THE AUTHOR.

Philadelphia, Pa.

The Voice of the People.

Tailors to Dressmakers:—

"This certifies that we, the undersigned Merchant Tailors and Cutters of Philadelphia, Pa., have carefully examined the PARISIAN TAILOR SYSTEM, and find it to be very fine, the *best* we have ever seen. No *higher praise* can be given it than to say that it employs the same principles in dresscutting that we use ourselves in cutting gentlemen's clothing. In our judgment it is *sure* to be of *great benefit* to any one who learns and uses it."

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I can conscienciously reccommend the PARISIAN TAILOR SYSTEM to be all its author claims for it. I wish to say I have tested it, and seen it tested on every variety of form, always producing the same accurate results. I have been a practical cutter and dressmaker for a number of years and have used the PARISIAN TAILOR SYSTEM three years and it has given entire satisfaction to both myself and customers. I can, with confidence, recommend any lady who desires a system to go to the PARISIAN DRESS CUTTING ACADEMY, 1229 Arch Street, Philadelphia, Pa.

Very Respectfully,
MRS. E. M. CAUTHORNE,
Designer for Tucker & Co.,
Raleigh, N. C."

"PHILADELPHIA, Jan. 14, 1895.
To all who are Interested in the Science of Garment Cutting:—

I consider it to be a matter of duty as well as one of pleasure to join in the highest praise of the PARISIAN TAILOR SYSTEM; having used others which at the time thought as near perfect as possible, but after once trying the PARISIAN TAILOR SYSTEM, would not go back to the old way of cutting for any money. I unhesitatingly pronounce this system to be absolutely perfect in the same ratio that the measures are accurate and true—is simple and easy to learn, and neither time, fashion, nor form can affect its principles. I would not part with it for ten times its' cost and cheerfully recommend it as the best system in the market, equal to every form and style of garment, and gives a grace and beauty of outline that is matchless.

Very Respectfully,
MISS C. M. LUKENS,
Dress Cutter for Strawbridge & Clothier.
Residence, 4905 Penn St., Frankford, Phila."

Here is one typical testimonial from a gentleman who has a large business at Hazleton, Pa. This is his communication after being at the PARISIAN TAILOR ACADEMY 11 days.

"PHILADELPHIA, Pa., Jan. 18th, 1895.

PROF. FOURIER.

Dear Sir:—Before leaving, I gladly embrace the opportunity to record my deep sense of the value attaching to a course of tuition at the PARISIAN ACADEMY OF TAILOR DRESS CUTTING. Not only have I acquired what I believe to be the best system in use, and had an insight to its variations and adaptations for abnormal figures, but, what is of primary importance, I have had awakened in my mind a real interest, and even enthusiasm for my trade. I shall have every confidence in recommending any lady or gentleman who wishes to thoroughly acquire the art of cutting to come to your academy.

Very Respectfully,
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407 W. Spruce St., Hazleton, Pa."

We have hundreds more references in this and other American cities, and could print a volume of testimonials alone, but we beg to be excused from giving any more space to references. We have their letters from their own hands, and we hereby challenge any one to investigate for themselves; come and see the originals as written by their own hand and over their own signature.

Very Respectfully,
THE AUTHOR.

Retail Price List.

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The Parisian Tailor System with combition Instruction and Measure Book and Life Sized Instruction Drafts. $5.00

NO. 2.

The Parisian Tailor System with Instruction and Measure Book and Life Sized Instruction Drafts with *personal* instruction in cutting Basque with two under-arm gores, three styles of skirts, three collars and three sleeves, basting, pressing and boning $10.00

NO. 3.

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NO. 4.

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of ladies' garments by ladies themselves has become very popular. This being so, it occured to us that an "Instructor and Guide" for lady students had become a necessity. We have also been frequently asked to produce our system in its simplest rudimentary form—A simple treatise that even a *school girl* could understand; and whilst being sound in principle, simple in language and popular in price, should indicate the scope of scientific and practical Cutting and Making. We are pleased to meet this request. There is very much in these pages, which, being the fruit of matured practical experience, is well calculated to instruct, and prove an important stepping stone to a comprehensive and complete study of the whole subject. They will find very much here, which, in the usual way, has had to be acquired, often by bitter experience. We will only add

In Conclusion

Our hope, that this work will not only be found a useful guide to the young and aspiring, but the experienced cutter also, who is not above receiving a few hints as to propriety and order in the cutting room.

Respectfully,

P. A. FOURIER.

PROPRIETOR OF

The Parisian Tailor Academy and School of Art,

1229 Arch Street,

PHILADELPHIA, PA.

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